MEMORIAL LANDSCAPES:
A PHENOMENOLOGY OF GRIEF

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ABSTRACT

Roadside memorials are rebel spaces situated outside normative locations for sites of commemoration. The lived experience of grief opens the gaze of the inquirer toward the poesis of death and traces of sorrow found in the most ordinary of landscapes. A place that initially appears commonplace becomes, under a phenomenological gaze, a location that provides revelatory insights into the relationship between people and landscape. Grounded in the existential phenomenological methodology of Max van Manen (1990), themes emerging from this inquiry into the relationship between grief, death, and landscape align with existential lifeworld themes of spatiality, corporeality, temporality, and relationality. These in turn evolve into a series of experiential strategies of utility to landscape architects interested in expressing the lived experience of grief, death, and landscape in commemorative sites. The experience of reenchantment is advanced as an overarching theme within the inquiry. In the first instance, reenchantment is directed towards the restoration of the lived world following the experience of traumatic death. Reenchantment is also directed towards the development of an expanded field of knowledge that acknowledges the importance of experience in designing memorial landscapes. Finally, reenchantment refers to the reciprocal relationship between people and landscape. Grief brings attention to the redemptive capacity of landscape in the wake of tragic death. Memorial landscapes demonstrate extensive phenomenological breadth--existing as physical region, an imaginary space of depth and darkness, and a cosmological location of lightness and unification. This spatial complexity allows the commemorative site to host fluctuating conditions within the lifeworld of the bereaved and to provide potentially significant experiences for casual visitors to a given site. Mind, body, and spirit are invited to enter into a state of intertwining--ecstatic, redemptive, or otherwise--within the reenchanted memorial landscape.

Dedicated to the memory of

Barrie Edmondson Wilson

and

Glenn Peter Wilson

1935 - 2004

Rest in Landscape

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Chapter One: Introduction

Death by beauty.
Death by sensitivity.
Death by awareness.
Death by experience.
Death by landscape.

(Viola, 1995, p.183)

1.0 Research Context

This is the most ordinary of places. For some the open skies and the sweeping farmlands that characterize this landscape are a source of wonder, but for many it is a featureless land devoid of any remarkable features. The primary river, the Red, is a silt-thick waterway that lethargically winds its way into Lake Winnipeg. Here there are no noble forests, only "bush" and remnant river-bottom forests filled with rotting cottonwoods, willows and elms, often rendered impassible due to the tenacity of the rasping, stinging undergrowth. The long grass prairie that once characterized the region has been tamed, girded, and enslaved by factory farming and livestock production, and the people who once reigned free here confined to reservation lands, their culture chronically damaged. Many have fled to Winnipeg, the largest city in Manitoba, where some find success, but many more live in abject poverty amidst a violent culture of youth gangs, alcohol abuse, street drugs, and prostitution (Distasio & Sylvester, 2004, p.66). In 2008, Winnipeg was rated by MacLean's magazine as the third most dangerous city in Canada (Giroday, 2008, p.B1).

Few places, in my experience, attract the sort of loathing that Winnipeg does. As a respondent on the *Urban Dictionary* states, "Winnipeg, God doesn't live here" (Stuck Here, 2007). The northwestern ranges of the city were annexed to the Canadian Pacific Railway by land barons in the late 1800s (Eagle, 2007, p.569). Thus the geographical centre of the city is an oily barren land of steel rails and creosote ties, littered with graffiti coated railcars, ramshackle warehouses and shanties built to accommodate the boom of workers during the last period of industrial growth in this city, the early 1900s. In the southern ranges, the more affluent half of the population scurries away from the crumbling infrastructure of the city centre housing stock (Lane, 2000, p.256) sequestering themselves in parasitic cul-de-sacs that spill out upon the flat prairie like the muddy waters of the Red River during the annual spring

floods. From the air, these writhing suburbs appear insect-like, reminding one of the invasions of the forest tent caterpillars whose semi-annual infestation defoliates Winnipeg's finest feature, the doomed American elms that line the streets. Young people want to flee the city, as I did once too, for it is a conservative place with little to captivate youth. The bone-jarring winter cold and the long winters wear away at you, skin and soul; but there is also great beauty here if you choose to awaken to it.

Things in the Red River valley are defined by flatness--there are no hills, no vales. Major S.H. Long, who led an expedition to this area in 1823 remarked, "the flatness of surface that almost uniformly prevails throughout the valley of Red River, may be regarded as a defect in its natural character that can not easily be remedied" (as cited in Elson, 1983, p.24). As Teller and Bluemle (1983) observe, "the Red River Valley is now one of the flattest regions on the globe" (p.17). Accordingly Manitobans are bound to earth and sky; some like me, may find the picturesque mountains ranges of western Canada cause for claustrophobia. The highest topographies in the city are "garbage hill" a former waste grounds that acts as a site for winter tobogganing, and the Kenaston snow dump, a 30 metre high hill of ice, snow, gravel and street debris that melts away each summer. The horizontal legacy of the great glacial lake Agassiz left slate beds, calcified reefs, raised beach ridges, and great drifts of clay soils that mark the retreat of the waters. These clay soils are the bane of gardeners. Red River gumbo (Penn, 2001, p.215) as locals call it, is thick and sticky and gooey, the kind of ooze that children love to squish between their toes. It is heavy and sodden with moisture, but when it dries, it shrinks and cracks in wide pans that capture water and create habitat for the infamous Manitoba mosquitoes.

In these soils of glacier and flood, we lay our dead to rest. Here lie *my* dead: by bone, ash, and sorrow, this place belongs to me and I to it. As Harrison (2003) states, "The surest way to take possession of a place and secure it as one's own is to bury one's dead in it" (p.24). For some, this possession of a death site is a means of marking the location that bears witness to the passing of a human life. In this action, place is created. Lippard (1997) observes,

> Place is latitudinal and longitudinal within the map of a person's life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there. (p.7)

We find roadside memorials in the most ordinary of places--the curve of the highway, the bus stop, the crossroads, the railroad right-of-way. "Applying the dichotomous designation of ordinary (profane) and sacred space common to religious landscapes (Eliade, 1959), it can be rightly argued that roadside memorials occupy space that

most citizens consider ordinary" (Collins & Rhine, 2003, p.226). They mark sites of accidental and tragic death. To raise a memorial upon the broken ground where a person has died is to claim public space as one's own, as sacred ground. Although roadside memorials are both ancient and multicultural in origin, for me they are a condition of the landscape that I hold dear, the Canadian prairie. The majority of memorials documented for this study were found upon the routes I travel through the region, following roads west to attend family functions in Saskatchewan, or traveling north to the cottage on Lake Winnipeg.

I am unsure of when I first became conscious of roadside memorials, but I awoke to the *nearness* of the memorials throughout the period of my own grief. Grief made me receptive to the potential meaning of the death shrines; I was somehow moved by them and inspired to investigate them in greater detail believing they could be "a gateway to something more than [themselves]" (Riegner, 1993, p.181). As I traveled back and forth from the cottage in Dunnottar to Winnipeg either escaping from or returning to the city to attend to my dying parents, the roadside memorials en route became reminders of my sorrow--signposts on a highway of tears. For it was here en route through the landscape that I would loosen the reigns binding my grief as I traveled north, or alternatively wind them back up on the return trip, steeling myself for caregiving once more. Sixty minutes door to door. Sixty minutes to tighten, sixty minutes to loosen. Sometimes I would sob the entire drive to the cottage, the landscape a glassine blur. At other times anger would grip me so strongly I had to resist hurling my car into on-coming traffic, for the desire to end the pain was so great. "Loneliness," states Robinson (1980), "is an absolute discovery. ... When one looks from the darkness into the light, however, one sees all the difference between here and there, this and that" (p.157-158). Outside my car window the landscape was ever there, a looming presence patiently waiting to receive me. I see the places where others have been welcomed. The crosses mark the sites of their disappearance from the earth. "Out of ruin, a new symbol emerges, and a landscape finds form and comes alive" (Jackson, 1994, p.ix). Waves of long grasses, fields of golden flowers, the coils of mown hay gather the scars of deliverance.

Death *by* landscape. Regardless of the means by which we die, all human remains are returned, in some form, to landscape. In some cultures we are entombed in earth, sealed for centuries in caves, buried in mounds or caskets, or left where we fell in the trenches of battlefields. The seafaring dead are returned to the waters upon which they sailed. Cremated remains are floated upon rivers or cast into beloved places. For those incinerated in the death camps of the Nazis or in the fiery

destruction of the World Trade Center, only the sky bears witness to their scattered remains.

Consolation for the living is sought in the physical world--*in* landscape. As observed by Schama (2002), "We seem wired to grieve with greenery. Allowing the dead to dissolve into the earth, to become part of the cycle of the seasons, has, for millennia, held the promise of cheating mortality" (para. 2). Earth, water, the sky receive the remains of our dead, be it flesh and bone, ashes, or memories. In some instances the places of the dead become sacred ground. Ritual activities or ceremonies often accompany the consecration of sanctified landscapes. These sites are marked with material relics such as flowers, simple markers, or monuments. Alternatively, marking the site of death or burial can serve as a warning as in the medieval custom of burying potential revenants at the crossroads, beyond the outskirts of town where they can commit no harm to the living.

Traditionally in Western society, cemeteries served as repositories for human remains and commemorative activities, but cemeteries have migrated from town centre to urban edge. Once when loved ones died, we tenderly washed the body on the kitchen table, dressed them in their finest clothes, and placed them in the heart of the home for visitation by family, relatives, and friends (Isaac, 2006, p.22). By this act we placed death tenderly and corporally in the centre of the life-world. Accordingly the community gathered around the bereaved providing sustenance and solace. In contemporary times few of us even witness death, except of course on television and film. Now mortuary professionals accompany the corpse from death to burial. Public tolerance for private grief is confined to the two or three bereavement days provided by generous employers. Visits to the site of the body are infrequent as there is little to see, only a field of ubiquitous granite slabs, and little to do, as most cemeteries limit material disturbances to the open turf lawn. Heathcote (1999) observes: "Death has been torn out of the heart of the city and a significant part of the city has died as a result" (p.6).

Contemporary events of tragedy and loss such as the Madrid Train Station bombing, the death of the Princess of Wales, the Oklahoma City Massacre, and the events surrounding the 9/11 terrorist attack have placed death squarely back into the public realm. Fueled by global "real-time" coverage, an unprecedented outpouring of raw grief spurred the claiming of public space through the erection of makeshift memorials--collections of photographs, personal effects, and flowers. The proliferation of these spontaneous shrines indicates a desire to "place deceased individuals back into the fabric of society, into the middle of areas of commerce and

travel, into everyday life as it is being lived" (Santino, 2006, p.13).

Not since the cessation of the Second World War has the planet seen such a flurry of memorial making (Heathcote, 1999; Young, 1993). More people entered the competition for the design of the World Trade Centre Memorial (Lower Manhattan Development Corporation, n.d., para.1) than died at the site. "Mini" 9/11 memorials have been created in a multitude of locations. Examples include the pile of girders placed in the International Peace Gardens and small gardens created by American school children (see for example the Living Memorials Project). As Ray (2005, September, n.p.) states, "Our humanity is tied to the landscape", therefore it is to the landscape we turn to express our sorrow in troubled times.

Memorial landscapes provide sites for the private and public comprehension, commemoration, and reconciliation of events of tragedy and loss. Regardless of scale, the making of memorial spaces serves to commemorate victims, to comfort survivors, and to make social, cultural, and political statements regarding the death event. My research focuses on the smallest scale of memorial space--the roadside memorial. These small white crosses mark the sites of violent death events such as homicide, suicide, and vehicular death. The gesture of erecting a marker, adorning a cross with flowers and photographs, then maintaining the site for years is the most basic of all acts of remembrance. The roadside marker gathers the landscape (Heidegger, 1971) creating a physical location for grief that encompasses the surrounding context, as in the bright silk flowers that contrast with the grit of the urban street or how the looming dark clouds on the horizon behind a solitary roadside cross seem to reflect the fragility of human existence.

As this bond between the living, the dead, and landscape is deeply entrenched within human experience, landscape architects have much to offer the bereaved. From memorial gardens, to cemeteries, to public commissions, the design of sites for remembrance requires sensitivity and an acute ability to translate human suffering into significant spatial events. It is my hope that an understanding of the smallest of memorial gestures can provide insights into the design, research, and teaching of commemorative places.

1.1 Justification for the Research

> Sometimes the most ephemeral memorials touch us the most profoundly.
>
> (Thompson, 2008c, 13)

J. William Thompson, the former editor of *Landscape Architecture Magazine*, the primary publication of the American Society of Landscape Architects, was able to launch each issue of the professional journal with any landscape topic he deemed suitable. Since October of 2007, on several occasions, memorial landscapes were the core topic of Thompson's editorial page "Land Matters". For example, the November 2008 issue introduces the Pentagon Memorial in Washington, D.C. In Thompson's observation, there is an absence of pathos in the commemorative site. It fails to shake the soul. Thompson (2008c) has, in his own words, "... become increasing skeptical about the capacity of the rigidly formal, highly finished memorial to inspire profound feeling" (p.13) since his visit to the spontaneous 9/11 memorial at the crash site of United Flight 93 at a Pennsylvania strip mine in September of 2007. "I've never been moved to tears at a memorial before. I wonder: When this scrappy memorial is replaced by the sleek and serene design conceived by professional designers, will visitors still be as moved as I was?" (Thompson, 2007, p.23). These prophetic observations foreshadow the design of the Pentagon memorial with its two-acre barren plane of gravel from which 184 sterile steel benches rise, each from its own shallow grave of illuminated water.

> For one thing, the Pentagon context is a disincentive to feel anything very soulful. True, this is the very spot where the dark and terrible event took place, so any memorial built here is, or should be very powerful. Yet this is one of the most sterile contexts that could possibly be imagined, ringed by high-speed urban streets, seas of parking, an interstate highway, and the utterly banal façade of the Pentagon itself. Designers like to believe that a beautiful design can rise above the most vacuous context. After visiting the Pentagon Memorial, I have to ask: Can even the most elegant design succeed in a place that's no place at all? (Thompson, 2008c, p.13)

Although intended as a contemplative space (McKeough, 2008), the memorial site, designed by Columbia University architecture graduates Julie Beckman and Keith Kaseman, appears cold and uninviting, reflecting an apparent trend towards minimalist design in memorial culture. "The age of political correctness and multiculturalism has shorn architects, designers and artists of their ability to make symbols that communicate, and the response has been the desolate silence of minimalism" (Long, 2007, para.24). Thompson (2008c) describes the memorial as somber, elegiac and elegant (p.13), but there is nothing here that evokes the shock, rage, and horror provoked by the events of September 11, 2001. The metal

plinths accommodate the offerings of the bereaved (Beckman & Kaseman, 2008), but somehow these small humanistic gestures appear as mere flotsam adrift in a sea of aloof abstraction. Nor is there anything here that evokes the lives lost, the sorrow felt by survivors and loved ones, and the grief of a nation, except that which enters the site in the heart of each beholder. In the wake of a public catastrophe is the "profound silence of [this] non-representative visual language enough?" ponders Long (2007, para.10), or should a memorial seek to teach visitors something about the impact of the event it commemorates?

Yocom (2006) attended the Pentagon memorial as well. Her first visit occurred on September 22, 2001, ten days after American Airlines flight 77 crashed into the building, killing 184 people. She continued to visit the site regularly to observe the growing spontaneous memorial, noting that by October 30, 2002, offerings upon the site were greatly diminished (p.88). Yocom's pilgrimages to spontaneous memorials has led her to reflect on the effects of this form of commemoration upon experience and place.

> Some people, especially writers for the popular press, have called such sites "makeshift memorials", but there is nothing makeshift about them. These places where people visit, linger, and sit for hours in silent contemplation have a rhythm, a precision, an aesthetic arrangement, and a set of behaviors all their own. These encounters, these acts of witness, these experiences in places carved from the roadside compel many of us. Why do we go to such sites as the Pentagon memorial, and what experiences do we have once we're there? What do the tokens we leave signify? And what lasting influences do the memorials have on us? (p.61)

For Thompson the spontaneous memorial in Pennsylvania has left a lasting impression, one which calls into question the quality of experiences evoked by professionally designed memorial landscapes. Of all the designed landscapes, commemorative sites are particularly intended to *mean* something (Treib, 2002) even if that meaning is individually construed rather than rhetorically delivered by the memorial site. Carney (1993) points out in her discussion of the Vietnam Veterans Memorial, that some memorials succeed though a process of meiosis or "understatement, ambiguity, reversals of expectations and self-reflection" (p.211). Herrington's (2009a) observation on the memorial wall illustrates this point, "You physically become part of the memorial, traveling downward past the rote chronology of deaths, witnessing your reflections captured in the gaps between their names" (p.84).

For Marshall (2004) the experience of memorialization is sensorial, embodied, and closely aligned with the experience of place. In her case study analysis of the contemporary relevance of war memorials in the United Kingdom,

she observes how the visual, aural, and haptic qualities of remembrance become sedimented into village life. Although annual commemorative activities are particularly important for inducing remembrance, the memorials manage to maintain contemporary relevance and to attract new ritual activities.

> There is clearly still some recognition of the residual power of these symbolic memorial spaces and hence their suitability for more contemporary expressions of grief, mourning and protest... . The recognition of war memorials as sites of symbolic importance, whether of traditional remembrance or of other activities, demonstrates that there is still some public awareness of, and commitment to, war memorials. (p.51)

Some memorials from the past remain activated as Marshall's study indicates, while others fade into obscurity. Rowlands (1999) observes, "Memorials become monuments as a result of the successful completion of the mourning process. The dead are dead as an active process of remembering to forget, through the creation of an appropriate memory" (p.131). This forgetting of the past extends to the mindset of the contemporary spectator for whom war memorials reflect a collective past where the representation of commemorative form was negotiated with ease because of shared social values and a post-war nationalistic fervor (King, 1999, p.147). As King argues in his discussion regarding memorialization in the wake of the World War I (UK), in the past commemoration was equally fraught with controversies.

> On the contrary, commemoration of the Great War accommodated differences of outlook, often fundamentally irreconcilable, within a framework of common action that avoided attachment to a specific code of values, and permitted participants to express their divergent beliefs. To act together did not presume a common interpretation of the actions. (p.147-148)

The following factors problematize contemporary memorialization: a growing sensitivity towards diversity (Morrow, 2000, p.43), a sense of the limits of spiritual and secular symbolic representation (Vesely, 2004, p.261), and the "erosion of cultural hierarchies", a critical awareness that behind every story there is a counter narrative, a dichotomous experience of other (Smart, 1993, p.13). As Picon (2008) observes,

> For architecture and urban design, a new pitfall is perhaps the temptation to transform the violence and the threats of our time into universals like those politicians and scholars who present the so-called "war against terrorism" as a new crusade opposing the Western and Islamic civilizations. (p.11)

Young (2007, as cited in Geddes, 2007, p.72) has observed a "culture of competing catastrophes" where varied tragic events within the past cultures of diverse groups create "claims to moral authority and political leverage [that] are somehow based disproportionately in the measure of remembered suffering". Given these issues there are great challenges in determining an appropriate design for

contemporary commemoration. Rosenberg (2007) observes,

> We seem to be obsessed with memory. Memorials and museums continue to proliferate, generating heated debates over their form and meaning. The ongoing public discussion of the last several decades has altered the discourse of memory, raising new questions regarding what and why we choose to remember, how this remembering takes place--and by whom. (p.54)

"Who would be a memorial designer in this age?" queries Coulthard (2007, p.1). Well, as the 5,201 entries and 13,683 registrants to the Ground Zero Memorial Competition attest, many artists, architects, and landscape architects are willing to take on the challenge of memorial design regardless of the controversies surrounding contemporary commemoration (Lower Manhattan Development Corporation, n.d.) and in this instance, the World Trade Towers site (Aitch, 2007). Huyssen (2003) contributes to the debate, "The issue here is not the imaginative ability or inability of artists, architects, and designers, but rather the objective problems of representing and memorializing traumatic events in built space, especially if that space is a death zone in living memory" (p.159).

So what should contemporary memorials do? For Thompson (2008b) the response is simple: They should make visitors feel something and they should comfort survivors. "We are starting to have an absolute glut of recent memorials. Do we know of any bereaved person who has been comforted by any of them?" (p.11). Herrington (2009a) concurs,

> However, its success [the World Trade Tower Memorial] as a landscape of significance will reside in its ability not to simply prompt my interpretation of the memorial as an expression of sadness regarding this horrific event. Rather the memorial's success lies in its ability to make me be sad, as a way of not forgetting the memory of this event. (p.86)

Memorial sites continue to fulfill a range of significant functions. As Wasserman (1998) summarizes,

> The memorial landscape is a landscape of tremendous cultural significance. It reinserts sacred stories into public open space: stories that reveal and heal. These stories can have a positive impact on a community and can teach the lessons of history and place. The memorial landscape serves intellectual, emotional, spiritual, and communal functions, including a) a place for memory, b) a place for mourning, c) a place for reflection and healing, d) a place for ceremony, and e) a place for collective action. (p.42)

Commemorative sites do not only emerge from the collective will of mourners, politicians, the public, and designers who desire the prestige of a high profile project; increasingly, they have appeared in the public sphere in the form of roadside, spontaneous, or "make-shift" memorials. In the United Kingdom, roadside memorials' early associations were with the revenant dead--suicides and criminals who were buried at the crossroads so that their restless souls would leave good

citizens alone (Everett, 2002, p.20). Eleanor crosses, of which Charing Cross in London is a surviving example, were markers erected to indicate the resting places of Queen Eleanor's funeral procession, en route from Lincoln to Westminister Abbey following her death in 1290 (p.19). Worpole (2007) observes that roadside shrines dedicated to religious figures were common in France and Italy and that secular shrines to the war dead emerged in Europe following World War II (p.36). In the Americas, roadside memorials or *descanos* are widely associated with Hispanic and First Nations cultures (Fizli, 2008, p.A3). Spontaneous memorials have become a contemporary phenomenon, particularly in the wake of events that spurred widespread public grief such as the death of Princess Diana, the Oklahoma City massacre, shootings at Columbine High School, and most notably the events of 9/11 (Franck & Paxson, 2007, p.151). Regardless of origin, roadside memorials are a growing phenomenon of bereavement, both individually and collectively, equal to formal commemoration as evidence of the consumptive nature of trauma and loss. However in the case of the spontaneous memorial, meaning is not obfuscated by abstract form and contemporary attempts to break with the symbolic and material traditions of commemoration. The signification communicated by the roadside shrine is clear: A sudden and tragic death occurred here and in death's wake there is sorrow and loss.

> Spontaneous memorials are populist phenomena, ways for people to mark their own history. They create a public place for individuals and communities united in grief and often anger. And they create, for a while, sacred ground, ground that has been, like a battlefield, the scene of violent death. Victims of sudden death and their mourners have no time to prepare, no opportunity to say goodbye. While subjects or objects of commemoration or celebration in our multicultural society are often contested, death and mourning are beyond debate. They are universally understood. (Senie, 2006, p.44)

Worpole (2007) wonders if the rise of the roadside memorial indicates "an implicit rejection of the ordered and regulated forms of commemoration allowed in a traditional cemetery, or memorial garden ...," suggesting that "[w]hile the British are learning how to commemorate death in more public ways in the 21st century urban designers have yet to do likewise" (p.37). Franck and Paxson's (2007) study of memorials exposes a schism between public acceptance of spontaneous memorials and official forms of commemoration. Their findings reveal that spontaneous memorials allow for the dissemination of "difference and diversity" in response to tragic events, and in a post-9/11 world have led to a desire for forms of public memorialization that "are open to individual expression, difference and debate" (p.151). Their conclusions regarding the impact of spontaneous memorials are summarized here:

> It is precisely in this regard that spontaneous memorials epitomized some of the very best aspects of public space: they are inclusive; often differences are allowed and respected; the positing of opposing views is possible. A great variety of individuals speak in their own voices, in a variety of ways without mediation, and some contest the views of others. ... Spontaneous memorials, although they are fleeting, are vital spaces for a participatory and inclusive democracy. (p.152)

One further endorsement emerges from Shanken (2004) who observes that an invigoration of commemorate culture could emerge from setting memorials in an expanded field of inquiry.

> One fruitful line of inquiry may be to see memorials as a form of vernacular, or, at least to see them as part of what Paul Groth and Todd W. Bressi [1997] call 'Ordinary Landscapes.' Much of the vernacular landscape tends to lie beneath high cultural radar, and even ordinary observation. (p.168)

This view is co-pathetic with Schama (1995) who observes that much of the discursive strength of landscape "is often hidden beneath layers of the commonplace" (p.14). Although the roadside memorials achieve clarity of signification, they no longer "lie beneath the radar" for they are not without controversy, as discussion in the case study analysis of roadside memorials in Chapter 4 will reveal.

The roadside memorial encapsulates Ricciardi's (2003) desire "to imagine new forms of mourning that permit negotiation between the subjective and intersubjective spheres of memory" (p.13). The intersubjective transmission emitted by the roadside memorial surrounds the experience of death, grief, and trauma. Trauma, as Huyssen (2003) describes it, "is located on the threshold between remembering and forgetting, seeing and not seeing, transparency and occlusion, experience and its absence in repetition" (p.8). This, in his view, makes it inappropriate for the understanding of memory, "marking it too exclusively in terms of pain, suffering, and loss" (p.8). However pain, suffering, and loss are precisely how sorrow in the aftermath of traumatic death is experienced. As Walker's observations regarding the World Trade Tower Memorial reveal, "People argue, the Mayor of New York among them, that this [the memorial] is for posterity, it is not for the families. Say to the families 'this is not for you, this is for posterity' and they'll say 'are you kidding?" (2007, as cited in Aitch, 2007, p.14). Herrington (2009a) has observed the growth of "a new breed of memorials" that deliberately evokes an emotional response. "These new memorials also encourage participatory responses, such as the placement of personal items, as an equally emotive force in the experience" (p.84). In concert with Franck and Paxson (2007), Herrington (2009a) positions this transformative commemoration as evidence of a critical democratization of commemorative culture. "By emphasizing personal memories

of the deceased, they question whose story history really explains and officiates" (p.84). Qualities associated with trauma as posited by Huyssen (2003), "instability, transitoriness, and structures of repetition" (p.8), can, following a phenomenological inquiry into the spatial, embodied, temporal, and relational aspects of the lived-experience of grief, evolve into design tactics which favour highlighting the importance of landscape architecture in the invigoration of memorial culture. As Rosenberg (2007) expresses, "While there has always been a longstanding relationship between the memorial and the garden, landscape has taken on new and heightened meaning in contemporary commemoration as the design of the memorial has shifted from the making of objects to the making of place" (p.54). The path to an expanded role for landscape architecture in memorialization requires an inflation of the field of inquiry that exceeds current design discourse by including the relational, temporal, spatial, and embodied dimensions of mourning and landscape. The following discussion sets a foundation for commemoration in a reenchanted phenomenological field.

1.2 The Uses of Reenchantment: Research Assumptions and the Primary Questions

> If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives. It is well known how many have lost the will to live, and have stopped trying, because such meaning has evaded them. (Bettlelheim, 1997, p.3)

Exhaustion and despair set in. I have traveled far from home, but grief will not escape me. I feel foreign in my flesh and isolated on this unfamiliar ground. I cannibalize my thoughts, questioning my decision to engage in further studies; perhaps I have overstepped limits, exceeded capacities. What sort of foolish endeavor have I set myself upon? I walk down a vacant hallway of closed doors. My solitary footsteps disturb the silence. One doorway stands ajar. A familiar name is etched upon the nameplate. We share a mutual friend, he and I. I tentatively knock and am invited it. The office is warm and sheltering, awash in sunlight. A beautiful patterned rug is laid upon the floor, softening sound and space. Books are everywhere, stuffed into shelves and stacked upon every available surface. An invitation is extended: "Come let us talk". A rare feeling of calmness falls over me. Conversation flows comfortably. I reveal my sadness, for I feel safe here and recent events weigh heavily upon my mind. Discussion moves forward. Then the big question comes: "What

would you like to get out of your dissertation?" I reflect on the question in silence and then speak a simple truth: "I want to believe in magic again".

Revisiting this moment spurs curiosity and I seek out journals from this period of time. Reading the entries, I witness my struggles to develop a thesis topic, to find a voice for myself within the field of landscape architecture. My musings are not unlike the journey down the corridor of locked doors, for I am ever seeking an opening into the research. As I try to find my way into the inquiry, the landscape I inhabit, the western shore of Lake Winnipeg, is ever present. I write of storms sweeping in from the north, the shifts of the sand beds along the shorelines, and the movement of birds. Landscape is there as the horizon of my lived-experience as I struggle to define the research questions that will direct my investigation.

> Today the darkness is in the lake. The waters are murky and wild. June 2005 has been unusually soggy and the rivers and lakes are several feet above normal summer levels. Yesterday, thunderstorms and more rain, up to 62 mm of precipitation in some areas. As the waters flow into Lake Winnipeg, the water rises to over 716 feet above sea level. Two metre waves are agitated by strong winds from the North. The water is a deep slate grey matching the gloomy sky. I stand on the shore, mesmerized by the terrible power. Reaching down, I try to save a small plant in the rock garden. Suddenly a wave strikes me and water fills my rubber boots. Startled, I drop the plant and the waters sweep it away.

On a day-to-day basis, the life-world is governed by assumptions that define an individual's "personal theory of reality". As Janoff-Bulman (1992) describes: "At the core of our internal world, we hold basic views of ourselves and our external world that represent our orientation toward the 'total push and pull of the cosmos'" (p.4). Parkes (1975, as cited in Janoff-Bulman, 1992, p.4) introduces the term "assumptive world" to describe this life-world internal framework and guiding principle. The assumptive world provides "the bedrock of our conceptual system; they are the assumptions that we are least aware of and least likely to challenge" (p.5). Janoff-Bulman has narrowed these assumptions down to three core beliefs.

> The world is benevolent
> The world is meaningful
> The self is worthy. (p.6)

These beliefs can shatter following the experience of tragic loss or catastrophic events. Taken-for-granted assumptions regarding self and world dissolve and the individual may suffer an intense crisis of meaning. This in turn leads to a sense of separation and disillusionment with the life-world.

> To begin to understand the sadness and pessimism of victims involves not simply recognizing that they may now see the world and themselves differently and more negatively but also that, underlying these new views, is the experience of loss. Psychologically, the shattering of fundamental assumptions produces a state of both loss and disintegration; the known comforting old assumtive world is gone, and a new one must be constructed. (p.71)

Faced with my own crisis of meaning following the death of both parents to cancer in 2004, I suffered an intense sense of separation from friends and family and a pervasive disenchantment with day-to-day life. Heidegger (1962) writes of the perpetual presence of death in the life-world of *Dasein* (human-beings). However on an everyday basis, awareness or "being-toward-death", may not be conscious. Death is not an ending, but rather the other-side of life. "[T]he possibility of death makes it possible to see one's life as a whole. ... Mortality is behind our sense of our finitude, and the recognition of finitude is what first makes some things matter more than others" (Hoy, 2009, p.283). In my altered state of confinement, I became curious about the experience of roadside memorials, how they brought the surrounding landscape into focus, and I wondered what role they might play in the mediation of grief. The experience of landscape is one that is often difficult to articulate, and yet understanding how landscapes are experienced is invaluable to landscape architects, particularly those engaged in the design of commemorative and memorial landscapes, for these sites are explicitly intended to mediate grief and to honour the dead. The availability of the roadside memorial sites within a local context provides the opportunity to direct this inquiry towards understanding the relationship between the lived-experience of grief, death, and landscape. The inquiry is directed by the following research questions:

a) What role does landscape play in the mediation of grief?

b) What is the meaning of the lived-experience of grief?

c) How does the commemorative site enable a relationship between landscape, the bereaved, and the dead?

d) What strategies could designers employ to optimize the potential for reenchantment within commemorative sites?

I will now discuss each of these questions in terms of their relationship to the notion of reenchantment.

1.2.1 What role does the landscape play in the mediation of grief?

> For more than 99 percent of human history, the world was enchanted and man saw himself as an integral part of it. The complete reversal of this perception in a mere four hundred years or so has destroyed the continuity of the human experience and the integrity of the human psyche. It has very nearly wrecked the planet as well. The only hope, or so it seems to me, lies in a reenchantment of the world. (Berman, 1984, p.10)

According to Berman, contemporary Western society is suffering from a profound disenchantment with the life-world. Once upon a time, we assumed the

world was enchanted. "Rocks, trees, rivers, and clouds were all seen as wondrous, alive, and human beings felt at home in this environment. The cosmos, in short, was a place of *belonging*" (p.2). The loss of this integration with self and world, in Berman's view, engenders alienation and futility. This is not unlike the experience of the bereaved, and perhaps like them, contemporary society may also suffer from a profound sense of separation:

> I am not my experiences, and thus not really a part of the world around me. The logical end point of this world view is a not-me; and I am ultimately an object too, an alienated "thing" in a world of other, equally meaningless things. This world is not of my own making; the cosmos cares nothing for me, and I do not really feel a sense of belonging to it. (p.3)

Berman places the blame for the collapse of the "enchanted world view" on the rise of the Cartesian paradigm where "man's activity as a thinking being" is mechanized (p.20). This is a mode of thought that he classifies as Atomism: "The mind is in possession of a certain method. It confronts the world as a separate object. It applies this method to the object, again and again and again, and eventually it will know all there is to know" (p.20-21). As an alternative to this view, Berman presses for the renewal of a participating consciousness within the world, one where mind and body converge in an "ecstatic merger" with nature (p.17). "This type of consciousness--what I shall refer to in this book as 'participating consciousness' involves merger, or identification, with one's surroundings, and bespeaks a psychic wholeness that has long since passed from the scene" (p.16). The work of Gregory Bateson (1972) is put forward as key to unraveling an alternative epistemology, one where a holistic emersion of self and world is posited. Key differences within these world-views are summarized as follows:

Cartesian world-view

No relationship between fact and value.
Nature is known from the outside, and phenomena are examined in abstraction from their context (the experiment).
Goal is conscious, empirical control over nature.
Descriptions are abstract, mathematical; only that which can be measured is real.
Mind is separate from body, subject is separate from object.
Linear time, infinite progress; we can in principle know all of reality.
Logic is either/or; emotions are epiphenomenal.
Atomism:
1. Only matter and motion are real.
2. The whole is nothing more than the sum of its parts
3. Living systems are in principle reducible to inorganic matter; nature is ultimately dead.

Batesonian world-view

Fact and value inseparable.
Nature is revealed in our relations with it, and phenomena can be known only in context (participant observation).
Unconscious mind is primary; goal is wisdom, beauty, grace.
Descriptions are a mixture of the abstract and the concrete; quality takes precedence over quantity.
Mind/body, subject/object, are each two aspects of the same process.
Circuitry (single variables in the system cannot be maximized); we cannot in principle know more than a fraction of reality.
Logic is both/and (dialectical); the heart has precise algorithms.
Holisms:
1. Process, form, relationship are primary.
2. Wholes have properties that parts do not have.
3. Living systems, or Minds, are not reducible to their components; nature is alive.

(Berman, 1984, p.237)

Building on the work of scientific philosopher Michael Polanyi (1891-1976), Berman's (1984) "Prolegomena [introduction] to Any Future Metaphysics" posits that knowledge is participatory, resulting often from an intuitive "act of faith" on the part of the researcher. It is important to point out that Berman does not mean to eliminate logic and rationality from intellectual discourse. Rather, rational thought assists in synthesizing emergent knowledge.

> Rationality, as it turns out, begins to play a role only after the knowledge has been obtained viscerally. Once the terrain is familiar, we reflect on how we got the facts and establish the methodological categories. But these categories emerge from a tacit network, a process of gradual comprehension so basic that they are not recognized as "categories". (p.131)

Following Berman, we might embark on an "act of faith" and put forward that establishing strict epistemological boundaries prior to allowing an inquiry to evolve could restrict the possibility of emergent understandings being revealed. Kuhn (1962) for example, proposes that new paradigms materialize when anomalies accumulate. Alison Scott's "The Bulging Room" provides an apt image for this phenomenon. A response to the 2002 Ideal Hut competition for the International Garden Festival at Jardins de Metis in Quebec, Scott's response was a garden shed clad in spandex. When the shed is stuffed to capacity, the garden tools strain against the fabric, morphing form and threatening to break through existing boundaries (University of Manitoba, 2002). A key assumption driving inquiry into the first research question, "What role does the landscape play in the mediation of grief?" is that arbitrary epistemological boundaries within the field of landscape architecture may act to restrict potential sources of knowledge, limiting the researcher's ability to investigate experiential aspects of landscape experience. In his call for a "recovery of landscape", Corner (1999) argues that a "multidisciplinary perspective is crucial for any understanding of the contemporary landscape phenomenon, not least because the shifting of ideas across disciplines has traditionally affected design practice, modes of representation, and the way the built environment looks" (p.9). Yet tolerance for this sort of disciplinary fluidity is, in some milieux, limited. Despite years of study in the discipline, the question "What is landscape architecture?" perennially stupefies experienced students and fuels debates amongst academics and practitioners. Olin (1997) offers these insights into the debate:

> At times it seems as if there are many different subfields of landscape architecture and, thus, that the range of formal expression in such a situation should be large, as broad as nature itself. Despite minor variations of formal structures and compositional strategies in the gardens and built landscapes of different cultures that have emerged around the world, a review of them shows the continuity and tenacious persistence of a handful of design ideas and images of nature and gardens, frequently referred to as styles or typologies. Why is this so? The principal reason for such limitations is strictly cultural. In every society there is a tension between the need and desire for change and experimentation and the need and desire for stability and tradition. (p.115)

In section 2.0 "Mapping the Terrain", I set out an argument for situating the literature review regarding the relationship between grief, death, and landscape within a reconceptualized memorial field for landscape architecture. I cast this task as one in which the memorial field is expanded because a diversity of epistemological sources is advanced. My ambition is not to be dismissive of empirical knowledge, but rather to reenchant the memorial field through an investigation into the role the landscape plays in the mediation of grief. The goal is to be inclusive of new knowledge domains (Wines, 2004), of embodied and sensorial knowledge (Pallasma, 2005; Seamon, 1993), of experiential understandings of place and nature (Howett, 1993; Meyer, 1997), to incorporate a phenomenological consciousness (Corner, 1997), and to be attentive to emergences within the cultural or vernacular landscape (Lewis, 1979). Following this, the role that the phenomenological, the subjective, and the vernacular emergence of the roadside memorial can play in understanding the relationship between death, grief, and landscape is situated. The literature review that addresses these issues is set into eight sections. Each section prefaces an essential theme emerging from the experience of grief described within Chapter 3. Collectively, the themes reflect the inclusivity of diverse sources regarding the relationship of grief, death, and landscape as outlined above.

1.2.2 What is the meaning of the lived-experience of grief?

> To craft a life in text is to engage in artmaking. The powers of imagination and metaphor are crucial ingredients for the process of sensitively portraying elements of a life--and its crucial meanings--for others to discover. How we do this is at once a beautiful mystery and a relational, rational act. (Cole & Knowles, 2001, p.211-212)

For most of my life as an adult learner, I have kept some sort of journal record of thoughts, ideas, and reflections. During studies in the fine arts, these journals recorded primarily visual research. Studies in education required that the journal admit more text-based research and reflection. Questions regarding day-to-day experience propelled on-going research inquiries, creative works, and eventually led to new learning environments where I could explore evolving tangents in thinking. Within the journal I always felt safe expressing my thoughts-in-formation and over time I developed the confidence to bring these musings to life, first as allegorical drawings and paintings, and later as integral components of academic scholarship.

This desire, compulsion, and perhaps the ability to represent the personal within the public sphere is born from studies in the fine arts where practice requires one to mine deeply into experience and then struggle to represent those sensations through particular (and often stubborn) mediums such as graphite, paint, and three-dimensional creative processes. The artistic process is, at its heart, unavoidably a phenomenological process; thus for Willis (1991), it is practitioners in creative endeavors that are the most adept at phenomenological inquiry (p.178). Thrusting personal experience and reflection into the public realm is a bold move. We understand inherently that all experiences are unique and wonder if exposing the nuances of one's own life-world will gather community or garner ridicule and rejection. And yet we do take the "the act of faith" that puts us "out there".

> My own primary experience may or may not have something in common with the primary experience of another person, but that is actually beside the point. First come the gathering and sharing of primary perceptions. Phenomenological inquiry thus includes both intuitive scanning of one's own life-world and empirical, naturalistic gathering of evidence about the life-worlds of others. Phenomenological states are known through direct evidence of one's own primary experience and indirect evidence of the primary experience of others. (p.178)

When a loved one dies, a new reality may include sustained awareness of, and longing for the presence of the dead. In which ways does the memorial landscape facilitate a continuing relationship with the dead? Berque states: "Landscape is not the environment. The environment is the factual aspect of a milieu: that is, of the relationship that links society with space and with nature. Landscape is the *sensible aspect* of that relationship. It thus relies on a collective form of subjectivity ..." (1993, as cited in Corner, 1999, p.6). The subjective experience of grief and landscape, studied through a phenomenological lens of lived-experience is anticipated to yield insights regarding the redemptive qualities of landscape in the mediation of grief. I characterize this experience of grief, death, and landscape as one of potential reenchantment, but equally one that may facilitate protracted grief, for as Landsman's (2002) description of the restoration of the assumptive world posits, recovery from grief can terminate either in desolation or in redemption.

Recent bereavement literature, particularly treatises addressing the "loss of the assumptive world" (Kauffman, 2002) posit that grief is a crisis of meaning. "When our fundamental assumptions shatter in the face of traumatic life events and losses, we are left confronting a seemingly malevolent, meaningless world." (Janoff-Bulman, 2002, p.xii). My withdrawal from the assumptive world I had known was recorded in research journals on a continual basis as I struggled to make meaning of this disruptive life event. Reflective passages on learning events, on my evolution as

a teacher and scholar, had long been a part of the journal process, but as pain, loss, and grief became a part of my everyday world, the journals provided a haven in which to express fear, anger, and sorrow. These passages reveal the viscera of grief.

At the core of Chapter 3, *The Scenery of Grief*, is nestled what I have come to describe as the "testimonial of grief". In this portion of the dissertation, I candidly unravel the raw experience of bereavement. Berman (1984) discusses grief and mourning in reflection of Kuhn's (1962) theory of paradigmatic revolution. The experience of loss results from the accumulation of a series of anomalies that throw an existing worldview into question. "All real loss involves grief and mourning, and the loss of a paradigm is often an emotional catastrophe" (Berman, 1984, p.177). Finding nothing in the everyday world that reflected the lived-experience of pain and sorrow, I withdrew. Although Berman does not exclusively address the experience of bereavement, his discussion of "Eros Regained" situates loss as a mind/body problem. "Knowledge is learned, and generated, first and foremost by the body, and it is the body that suffers when serious changes are required" (p.177). Indeed, re-reading journal passages and unpacking painful memories is literally gut wrenching. Grief is a stowaway within the body; I can feel a sharp sliver of pain shift in my chest when memories became repatriated. The re-unification with experiences of grief, death, and loss is indeed traumatic, but can this act of confrontation allow for a reenchantment to occur?

For Berman (1984), the road to reenchantment requires a shift in the way we respond to the world. Harkening the challenge issued by philosopher Susanne Langer who quips, "If we would have new knowledge, we must get us a whole world of new questions" (1957, as cited in Berman, 1984, p.179), Berman proposes a holistic approach directed towards understanding the significance of the human experience of a given phenomenon. This, in his view, requires the resolution of artificial distinctions between which forms of knowledge are valued.

> We do not need a new solution to the mind/body problem, or new way of viewing the subject/object relationship. We need to deny that such distinctions exist, and once done to formulate a new set of scientific questions based on a new modality. (p.179)

In Chapter 3, the testimonial of grief brings the subjective experience of bereavement to speech. An assumption of this inquiry is that if landscape architects wish to design and implement memorial landscapes that assist bereaved individuals and communities in resolving grief and achieving reunification with the lived world, we should strive to understand the significance of the lived-experience of grief. Thompson (2009), pondering the lack of aesthetic appeal in recent memorials at

Canberra Australia, the Pentagon, and at the site of the Columbine High School massacre, queries: If the participatory process of design comforts the survivors, does the eventual form of the memorial really matter? (p.13). What then is the transactional relationship between memorial making and the making of meaning from death? Do my words, like the personal artefacts left in tribute at the site of a roadside accident, facilitate a confrontation with grief and death? Does the unraveling of reflective understandings lead to deliverance from grief? What role then does the material evidence of grief (the text, the artefact, the memorial landscape) play in the reenchantment of the life-world following events of tragedy and loss? This line of inquiry leads to the question that directs the content of Chapter 4, *The Resurrection of the Ordinary*.

1.2.3 How does the commemorative site enable a relationship of reenchantment between the bereaved, the dead, and the landscape?

> People have an instinct to leave flowers in a place where something terrible has happened, by the roadside where there was an accident, in front of a building where someone was shot. It's not like bringing flowers to a grave where the body has been laid to rest. Those flowers are not the same. Someone dies a horrible death and suddenly the bouquets appear. It's a desperate instinct to leave a mark of innocence on a violent wound, to mark the place where that last twitching nerve of innocence was stilled. (Michaels, 2009, p.217)

The case study analysis of roadside memorial sites in Chapter 4, *The Resurrection of the Ordinary* investigates the transactional relationship between the bereaved, the dead, memorial artefacts, and the commemorative site as a means of discerning the role a reenchanted landscape could play in the mediation of grief. As the quote by Berman (1984) at the beginning of section 1.21 indicates, nature/landscape historically held a more animate role in human culture. "In disenchanting nature, the modern science of nature led to its own disenchantment. This happened because the mechanistic, disenchanted philosophy of nature, which was originally part of a dualistic and theistic vision of reality as a whole, eventually led to the disenchantment of the whole world" (Griffin, 1988, p.2). Olin (1997) has also noted that the nature/culture divide is endemic with landscape architecture:

> Some of the most stubborn and outdated attitudes that we cling to as a society and as professionals are involved with nature and natural systems. There is a desire to see people as separate from nature coupled with a recurring desire to see them come to terms with it. There is, also, a persistent view not only that nature is "other" from us, but also that it is wild, chaotic, and unfathomable, whereas people are orderly and understandable, or at least knowable. One can quarrel with both sides of this equation. (p.115)

It is not my intention to resurrect an enchanted landscape of dyads and earth spirits,

but rather to posit that an intertwining between self and landscape can be an essential aspect of the bereavement experience particularly in the wake of tragic death. Within my lived-experience, grief forced an opening, dissolving the day-to-day separation between self and landscape. Berman (1984), as previously discussed, and Harman (1988) seek a resolution of the schism between self and world by recognizing the value of experience.

> One possible way is through a "complementary science." This additional body of knowledge, like the present science, would be experimental and cumulative (in a broad sense at least). However, it would take as its particular focus subjective experience, consciousness, unconscious processes etc. It would have special concern for purpose, value choices, search for meaning, total human development, etc. Among its emphases would be attention and volition; teleological explanations; explorations of alternate states of consciousness, particularly "deep intuition". (Harman, 1988, p.123)

Situated along the roadway, death markers draw my glance, bringing landscape into awareness. For Casey (2000), this glance provides an opportunity to inquire into the Open, an altered state of perception where "the unexpected can be taken in more fully and freely than if we were closed in upon ourselves" (p.158). The fullness of my death awareness brings the landscape into an alternative focus and I wonder if the roadside memorial could become a catalyst in understanding the experience of grief, death, and landscape. In grief I cultivate a participating consciousness. Water, stone, earth, and sky receive my subjectivity, experiences, feelings; and I, reciprocating, receive the landscape into me. "I already live in the landscape" (Merleau-Ponty, 1945, as cited in Casey, 2000, p.150).

> I look from the darkness of not knowing into the light of knowing: knowing places and surfaces that gleam sufficiently to attract my glance... . I move from being here and now into the glistening horizon of being there and then--into the glint of space and duration. In merely taking a glance, I come all at once into the glitter of the world, a cosmos bedecked in its own proper cosmetics. (Casey, 2000, p.159)

When landscape becomes reenchanted, a realm of knowledge and potential insights into human experience is revealed. I turn my attention to the death sites, employing a "poetic listening" (Stengers & Prigogine, 1997) in hopes of gleaning understandings relevant to landscape architecture.

> The time has come ... to assume the risks of humankind's adventure, but if we can do it, it is because this is now the form of our participation in the cultural and natural becoming; this is the lesson expressed by nature when we listen to it. ... [K]nowledge, when drawn from the dreams of an inspired, that is, supernatural revelation, can today be discovered both as a "poetic listening" to nature and to natural process in nature, open processes of production and invention, in an open, productive, and inventive world. (p.58-59)

This use of the reenchantment of landscape relates to optimizing the creation of sites where "alternative forms of relationship between people, place, and

cosmos" (Corner, 1997, p.82) are favoured. A reenchanted landscape is not a mute repository for action but rather an active co-creator of human experience. Griffin (1988), in tracing the history of the notion of the disenchantment of the world, observes that Max Weber (who is attributed with the key phrase) used the term *Entzauberung* which literally translated means "taking the magic out" to describe the disenchantment of enlightenment discourse (p.2).

The generativity of a reenchanted landscape provides the commerce of artists, poets, musicians, and authors. In the impasto surfaces of paint and textual incantations of the written and spoken word, the landscape is intertwined into life. Textures, sounds, visions drift into conscious thought, uniting with each individual's life-world to form a unique interpretation. These are gifts that bring pleasures and insights. In grief they may evoke pain and redemption. This is the landscape that Ostenso (1925) portrays in her novel *Wild Geese*. In this passage, the Bjarnassons, a family of Icelandic fishers on the shores of the great lake, are dining with the novel's main character, the schoolteacher Lind Archer. Two of the family members, Baldur, the promised husband of young Althea, and brother Gisli have drowned in the lake, and tradition dictates that none fish until their bodies are released by the waters.

> A wind rose suddenly before the meal was over, and in a surprisingly short time the lake was breaking in a long shudder against the rocky shore. Quiet descended upon the family group, as though from some unseen force outside.
>
> "Baldur will not rest tonight," the elder Althea murmured in the language. ...
>
> The wind and water screamed against the shore. Lind trembled and thrilled.
>
> "No, they will not rest until we find them," said the elder Althea. Her niece and namesake sat still with her eyes downcast. (p.51-52)

In *Wild Geese*, the landscape reflects the actions of the settlers, but it seems also an independent character with its own will. Life in this region is hard and there is a price to be paid for disregarding dangers inherent here. Just as the fishers, Baldur and Gisli, paid for their catch with their lives, so it is deemed that Caleb Gare, the novel's protagonist, must pay for his greed and distain for the landscape. Like the vengeful lake, Gare appears merciless, seeking power in any way possible. He learns much about the secret lives of his fellow settlers, and then uses his knowledge to hold them in thrall. He tricks his neighbours into selling their land to him; he fishes in the lake in defiance of the Bjarnassons' dead. He demonstrates intolerance for all things wild, be it his daughter Jude, or the bushlands and marshes that surround his farm. Any resistance to his control is suffocated with astonishing cruelty. But in the end, the land consumes him. A prairie fire threatens Gare's most precious crop, a field of flax. He rushes into the marsh to beat back the flames, but is devoured.

> The fire was racing ahead. Only a little while now, and it would have the flax ... a fine, abundant growth it was ... only a little while ... ah, the over-strong embrace of the earth ... Caleb closed his eyes. He felt tired, too tired to struggle any more. He had given his soul to the flax ... well, it would go with him. He could see it shimmering still, grey-silver, where the light of the fire fell upon it. The earth was closing ice-cold, tight, tight, about his body... but the flax would go with him...the flax.... (p.299)

Landscape architects are not strangers to a reenchanted landscape. For some, divining the *genius loci* or spirit of place is an essential component within the design process (Norberg-Schultz, 1979; Seamon, 1993). Meyer (1997) concurs: "The site--the land--speaks prior to the act of design" (p.71). As Olin (1997) comments, no site is a "blank slate". "There is always something there--a memory, a trace, a hint of context of the greater world and all its machinations. There is always the example of Nature itself with all its works, and examples, principles and methods, things and events" (p.119).

In Chapter 4, the case study of memorial sites traces the evidence of grief in the landscapes of tragic loss. For the bereaved, erecting a memorial upon a death site declares a given landscape location as altered ground. What role does the landscape play in the wake of tragic death? What can we learn as landscape architects from such sites? How can we apply this knowledge to the design of memorial landscapes?

For British artist Hamish Fulton, the experience of landscape provides a sense of complete emptiness. As the artist describes,

> Walking is ... about an attempt at being 'broken down' mentally and physically--with the *desire* to 'flow' inside a rhythm of walking--to experience a temporary state of euphoria, a binding of my mind with the outside world of nature." (Fulton, Tufnell, Wilson, McKibben & Scott, 2002, p.27)

The artefacts produced by Fulton to mark his journey are abstractions of experience. Often he uses photographs layered with text, sometimes just text alone. When one looks upon these artefacts the words act as a screen, obfuscating the image--it prevents the viewer from penetrating the experience of the walker. The landscape of passage is only available to Fulton; for others he offers a relic of place and time. As Fulton states: "The walk texts are facts for the walker and fiction for everyone else" (p.142).

Fact or fiction--we often think of landscape as "fact", an entity independent of self. Landscape is "out there"--existing, evolving, and decaying. We speak of "wild nature" to describe places beyond human machinations, but this is a fallacy for as McKibben states; "we're everywhere, and we're all there is" (p.18). Fulton claims to leave no trace of his passage on the land, but this is not possible. The land captures his scent, a rock is moved by his footstep disturbing a nest of beetles--changes occur.

The idea that any human activity is benign is a fiction. Similarly where death occurs a place is marked in the landscape. What stories can designers conjure from such sites? And what techniques do we employ to put these findings into form?

1.2.4 What strategies could designers employ to optimize the potential for the experience of reenchantment within commemorative sites?

> What my mother calls 'flesh-knowledge'. It's not enough for your mind to believe in something, your body must believe it too. (Michaels, 2009, p.156)

The eight essential themes that horizontally bind the core chapters of this document will merge into four experiential tactics in Chapter 5, *Death by Landscape*. These tactics are loosely aligned to van Manen's (1990) four existential themes of lived body, lived space, lived community and lived time. I say loosely because themes can seemingly shift identities, for example appearing in one reading to exhibit primarily temporal themes and then in another to be grounded in spatial themes. The experiential tactics are intended to be robust and generative, rather than reductive, as they incorporate aspects of the background literature, the lived-experience of grief, and understandings gleaned from the individual case study sites. By no means is it intended that these strategies be prescriptions for memorial design. Rather they are evocations that invite designers to consider alternative ways to create meaningful commemorative sites. Although the role of meaning in landscape architecture is fuel for debate (Treib, 2002), as Olin (1997) notes, meaning is dependent upon "one's terms of reference, one's moment in time, one's insight, and the quality of one's travel and education" (p.117). However, Swaffield's (2002) thoughts on the subject provide some clarification. In reflection, the tactics are intended as dialectical provocations that aid in "conceiving of a [memorial] field of potential relationships" (p.5). As a means of explicating the fertility of the experiential tactics, each will be discussed within the context of particular memorial sites.

1.3 Phenomenology as a Method of Reenchantment

1.3.1 Background

Wrathall & Dreyfus (2009) attribute the genesis of the term phenomenology to German philosopher Georg Wilhelm Friedrich Hegel (1770-1831). At the time

of the writing of Hegel's seminal tome, *The Phenomenology of Mind* (1807), phenomenology was used to depict a descriptive rather than a hypothetical-theoretical or analytical investigation of a philosophical question (Wrathall & Dreyfus, 2009, p.2). Under the influence of Edmund Husserl (1859-1938) phenomenology developed as "rigorous science" directed towards the discovery of structures of consciousness. The intention was to methodologically "ground our knowledge of the world in our lived-experience, without in the process reducing the content of that knowledge to the contingent and subjective features of that experience" (p.2). Husserl's approach to phenomenology is identified as transcendental because he believed these essential structures lay beneath everyday consciousness of events and experiences in the life-world (Seamon, 2000). This natural attitude, in Husserl's view, conceals a sort of background or horizon of the world--a pure region--"the intentional sphere in which the meaning that is taken for granted within the natural attitude is constituted" (Crowell, 2009, p.18).

> The natural attitude is the term by which the phenomenologist identifies the corresponding inner situation whereby the person takes the everyday world for granted and assumes it to be only what it is. In this mode of attention and awareness, people accept the lifeworld unquestioningly and rarely consider that it might be otherwise. The natural attitude and lifeworld reflect, respectively, the inner and outer dimensions of the essential phenomenological fact emphasized above: that people are immersed in a world that normally unfolds automatically. (Seamon, 2000, section 3.1.1 para.3)

Access to this inner realm beyond the everyday is activated through the *epoché* and the phenomenological reduction. The *epoché* allows one to suspend assumptions regarding the object of study, allowing the thing-of-itself to be revealed.

> Under the *epoché* my belief in the world-horizon is put out of play, and with it all the *explanatory theories* ... that depend on it. This has the effect of neutralizing the tendency, inherent in the natural attitude, to treat the sphere of intentional correlation as itself an entity in the world ... and to take for granted that its laws will be the sort found in everyday and scientific inquiry. (Crowell, 2009, p.20)

The transcendental reduction (i.e.essential meaning), reveals the *givenness* of a phenomenon--the essential being purged of all "worldly interpretations" (p.21). In other words, the reduction is intended to reveal essential meaning. This concept is embodied by Husserl's edict of bringing the objects of thought "back to the things themselves", a concept explicated by Grange (2000) as "the effort to let those things which show themselves show themselves from the very way in which they show themselves" (p.71). In contemporary phenomenological practice, revealing the beingness of a given phenomenon is typically constructed as a series of overlapping themes rather than a singular "reduction" or essence (see for example: Grange, 2000; Tilley, 1994; van Manen, 1990; Wylie, 2007).

Temporality, for Husserl, constitutes the "most fundamental structure of pure consciousness" (Crowell, 2009, p.23). Directed thought regarding particular phenomena (intentionality) occurs upon a fluctuating horizon inclusive of *protentions* (anticipations of future experiences) and *retentions* (occurrences in the recent past). These give current experience a temporal depth (p.23). To the contemporary thinker, these fluctuating positions allow for perceptual adjustments in how we conceptualize a given phenomenon. For Husserl, however, these shifts in positionality problematize the desire to "uncover an 'absolute' self-constituting and pre-intentional 'flow' of consciousness as the ultimate basis for genetic phenomenology" (p.23). Perhaps this paradoxical state of temporality is stabilized through Husserl's conceptualization of corporality that posits that the body "provides the stable center of the entire perceptual field, which pivots around it" (Casey, 1998, p.218). Because conscious beings inhabit the corporal being, all positions within the life world, whether temporal or spatial--are oriented to *Leib*, the lived body (p.217). As the lived body directs its intentionality outwardly to the life-world (*Lebenswelt*), a betweenness of space is produced. Husserl characterizes this dimension as *Sehraum*, or visual space (p.218). The *Sehraum* is not expressed as a void, but rather is constituted by a series of spatial markers such as points and lines, boundaries and depths (p.218). These fields assist in kinesthetically orientating the conscious body in the world. This "object-directedness" or intentionality provides a "meaningful structure through which the mind can be directed toward objects under aspects" (Wrathall & Dreyfus, 2009, p.3).

In contemporary practice the embodied position of the phenomenological researcher directs the relationship with the entity under investigation, as this passage by Wylie (2007) illustrates: "Phenomenological approaches often stress direct, bodily contact with, and experience of, landscape. They commonly aim to reveal how senses of self and landscape are together made and communicated, in and through lived-experience" (p.141). This intimate form of phenomenology is known as existential phenomenology. A tenet of the existential philosophical or methodological stance in phenomenological inquiry is that "philosophy should not be conducted from a detached, objective, disinterested, disengaged standpoint" (Wrathhall, 2009, p.32). The development of the existential approach to phenomenology is attributed to Maurice Merleau-Ponty (1908-1961) and Martin Heidegger (1893-1970). Wrathhall articulates the key difference between the two philosophical approaches: "For Heidegger, '*Existenz*' names the human mode of being; Merleau-Ponty's '*l'existence*' refers to a much broader range of phenomena, and would include worldly things"

(p.31). As with Husserl, both philosophers are concerned with the role of the lived-body in the life-world. For Heidegger this leads to a search for the "meaning of being" and it directs Merleau-Ponty toward a description of the role the body plays in perception (p.31). Outcomes of an existential phenomenological inquiry are intended to be explanatory and expressive rather objective. At times these descriptions are poetic and evocative, drawing the reader into the experience under investigation:

> When through a rent in the rain-clouded
> sky a ray of the sun suddenly glides
> over the gloom of the meadows ....
> We never come to thoughts. They come
> to us.
>
> (Heidegger, 1971, p.6)

Between self and landscape there is a physical, emotional, and spiritual field of perception. Humans have long struggled to find a means to describe or even control the spatiality between the perceiving subject and the object of perception. At times we have construed this locus as deified and sacred; other times as rational and instrumentalized. Varied languages are employed to communicate our framing devices--the written word prosaic and metaphoric, sculptural form, painting, architecture and landscape architecture--these concretize and express the realm of betweenness.

> Phenomenology involves the understanding and description of things as they are being experienced by a subject. It is about the relationship between Being and Being-in-the-world. Being-in-the-world resides in a process of objectification in which people objectify the world by setting themselves apart from it. This results in the creation of a gap, a distance in space. To be human is both to create this distance between the self and that which is beyond and to attempt to bridge this distance through a variety of means--through perception (seeing, hearing, touching), bodily actions and movements, and intentionality, emotion and awareness residing in systems of belief and decision-making, remembrance and evaluation. (Tilly, 1994, p.12)

Husserl's *Sehraum* appears to me as a geometric entity where points, lines, planes and tangents crisscross the void as if synaptic constellations of consciousness. For Heidegger, this void between object and subject is an existential plane, a place to *be* and to *dwell*.

> I dwell, you dwell. The way in which you are and I am, the manner in which we humans are on the earth, is Buan, dwelling. To be human being means to be on the earth as a mortal. It means to dwell. The old word bauen, which says that man is insofar as he dwells, this word bauen however also means at the same time to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine. (Heidegger, 1971, p.145)

To Heidegger, the cosmos consists of earth, sky, divinities and mortals. This is the *fourfold* or background within which all human action takes place (Wrathall & Dreyfus, 2009, p.3). The activity of dwelling activates our being-in-the-cosmos; in this inhabitation of betweenness we gather the objects of perception, blurring

boundaries between object and subject and employing the void as a realm of meaning-making. In dwelling, we find the seeds of reenchantment.

> Dwelling is about the rich intimate ongoing togetherness of being and things which make up landscapes and places, and which bind together nature and culture over time. It thus offers conceptual characteristics which blur the nature/culture divide, [and] emphasise the temporal nature of landscape. (Cloke & Jones, 2001, as cited in Wylie, 2007, p.157)

Human-created constructs such as poetry, gardens, buildings, and designed landscapes bring the fourfold into focus. Heidegger employs the notion of the bridge to illustrate how this occurs.

> The bridge *gathers* to itself in its *own* way earth and sky, divinities and mortals. ... To be sure, the bridge is a thing of its *own* kind; for it gathers the fourfold in *such* a way that it allows a *site* for it. But only something *that is itself a location* can make space for a site. The location is not already there before the bridge is. Before the bridge stands, there are of course many spots along the stream that can be occupied by something. One of them proves to be a location, and does so *because of the bridge*. Thus the bridge does not first come to a location to stand in it; rather, a location comes into existence only by virtue of the bridge. The bridge is a thing; it gathers the fourfold, but in such a way that it allows a site for the fourfold. By this site are determined the localities and ways by which a space is provided for. (Heidegger, 1971, p.151-152)

The bridge does not bind nature/landscape to Dasein, but rather creates an opening to experience, an opportunity to make sense of a given phenomenon. In this the perceptual object co-creates meaningfulness. In the context of this inquiry, for example, the roadside memorial activates a deeper understanding of grief by actualizing the role of landscape in making meaning from being-towards-death.

> As grief adheres to a sensibility completely interior to its own experience, it always raises the question of its relevance, even as one who stands outside of mourning, no longer immersed in grief's sensibility, asks, *Just what is all of this for?* (Spargo, 2006, p.33)

The action of dwelling, as an activity of inhabiting grief, death, and landscape, allows for a merger to occur and a reenchantment of being-in-the-world to become possible.

> Equally, from the dwelling perspective, the terms 'nature' and 'environment' no longer refer to a mute, physical world external to human thought. In particular, nature ceases to be seen as inert matter or 'bedrock' to be inscribed with meaning. ... The dwelling perspective instead involves a vision of nature and environment as active forces and participants in the unfolding of life, as both agents of change and that which is changed--as simultaneously both the object and subject of dwelling. (Wylie, 2007, p.159)

For Merleau-Ponty, the site of *being* is embodied. "My body is a thing amongst things, it is caught in the fabric of the world" (Merleau-Ponty, 1961/2007, p.354). Mind is not a separate thing from the body, nor is the lived world an objective entity estranged from human experience, rather there is a reversibility of entities, an intermingling "circle of the touched and the touching" that Merleau-Ponty (1968)

designates the chiasm (p.143). As Wylie (2007) describes:

> I *am* my body, which is always already both *in and of the world*. The body's active agency within the world thus does not consist of a series of operations upon a pre-given space. Rather the body is both always already immersed in worldly spatiality, and also creative of that space. (p.149)

At the time of the writing of *The Visible and the Invisible*, Merleau-Ponty's philosophical intentions were to negotiate the dualist deadlock between "empiricist objectivism and cognitive idealism" (Tilley, 1994, p.13). Within empiricist-objectivist constructions of the world, perception is characterized as bio-physical response initiated by external stimuli registered upon the sense organs. It is this gulf between object and experience that allows for responses to be measured and controlled. "Everything takes place in a world of pure objectivity, and there is no subject who perceives" (p.13). Within the framework of the cognitive-idealist position, the world exists as an extension of human consciousness. This is a position of pure subjectivity (p.13). Merleau-Ponty believed that the way through these polemic locations was to reposition the body as the locus of perception.

> Merleau-Ponty argues that the human body provides the fundamental mediation point between thought and the world. The world and the subject reflect and flow into each other through the body that provides the living bond with the world. Notions of 'object' and 'subject', 'nature' and 'consciousness' are dialectically related moments of the world. The body constitutes a way of relating to, perceiving and understanding the world. It is the manner in which a subjective attitude comes to both know and express itself. (Tilley, 1994, p.13-14)

Merleau-Ponty expressed frustration with the results of his inquiry into the Cartesian mind-body dualism explored in the *Phenomenology of Perception* (1964). "It appears that the fact of interpreting being-in-the-world, and hence, perception, as the activity of an embodied consciousness, amounts to missing the openness upon the world, the givenness (donation) of a transcendence that characterizes perceptual life" (Barbaras, 2000, p.77). The desire to develop a theory of consciousness as a reaction to a pre-existing dichotomy proved, in his mind, irresolvable. "The problems posed in *Ph.P* are insoluble because I start there from the 'consciousness'--'object' distinction (Merleau-Ponty, 1968, p.200). Turning from his initial pursuits, Merleau-Ponty directed his thoughts towards developing an ontology of *flesh*. Although *flesh* has no direct translation, simply put, flesh is a porosity of *being* that allows for an intertwining of self and world.

> [Flesh is] something for which traditional philosophy has no name. Flesh is not matter, in the sense of collections of corpuscles, and it is not "some 'psychic' material." Generally speaking, it is not a material or spiritual fact or collection of facts. Nor is it a mental representation. ... Flesh includes my "self-sensing" flesh and the "sensible and not sentient"

> flesh of the world, and it is by means of the latter that the lived-body can be understood. ... [F]lesh now explains the lived-body, the latter is an object in nature alongside other objects, made of the "same stuff". (Cataldi & Hamrick, 2007, p.4)

The field of play between flesh of the world and flesh of being is a site of crossing over, reversibilities and the folding over of fleshes known as the *chiasm* (Merleau-Ponty, 1968) . In chiasm, the reenchantment of the world is ignited. With chiasm, we depart from the epistemological scaffolding of Husserl's *Sehraum* and the drawing of the world to *Dasein* posited by Heidegger's notion of dwelling. Within chiasm we are the world and the world is us; there is no separation of flesh, only an intertwining of being-*within*-the-world. Life-world, nature/landscape are no longer a backdrop to human-life but rather an essential aspect of existence.

> As I contemplate the blue of the sky I am not set over against it as an acosmic subject; I do possess it in thought, or spread out towards it some idea of blue such as might reveal the secret of it, I abandon myself to it and plunge into this mystery, it 'thinks itself within me', I am the sky itself as it is drawn together and unified, and as it begins to exist for itself; my consciousness is saturated with this limitless blue. (Merleau-Ponty, 1945, p.249)

Phenomenology as a way of thinking, dwelling, and being-in-the-world has much to offer inquirers within landscape architecture because our experience of built landscapes, naturalized places, and "wild" nature, and the processes we engage in to capture them through drawing and writing, teaching and research, representational and built form are often so difficult to describe. Like Heidegger's poetic rendering of the opening of thought (p.27), and Merleau-Ponty's atmospheric description of becoming one with sky demonstrate, landscape experience inspires wonder, awe of beauty and mourning for loss of that fleeting moment of ecstatic merger of self and landscape. Wild nature calls to us, stirring something deep within our being that evokes stillness, while simultaneously awakening the desire to grab pen and paper to capture the sensations before they depart bodily memory. This struggle is heightened because, as Merleau-Ponty (1968) reminds us, we are the dwelling place of meaning: "Everything is cultural in us... and everything is natural in us" (p.253). The narrations woven, the constructs built, are inescapably our own stories. "For the horizon is the very place where the earth and the sky meet in patterns of deliverance, which I already know or which, even if new in exact appearance, are modifications of previous experiences of other horizons" (Casey, 2007, p.70). We are ever present; we are the horizon of the world.

1.3.2 Experiential methods

The phenomenological inquiry begins in curiosity and wonder. Something upon the horizon of landscape and experience shimmered just beyond my conscious awareness. In my struggle to comprehend the magnitude of grief, the roadside memorial offered a portal to understanding. Van Manen's (1990) phenomenological methodology directs the inquirer to open self to opportunities such as these, as they can help to derive deeper understandings of everyday experiences. The first question this turning *to* a particular experience initiates is doubt regarding the state of grief within this context: Can such an experience be considered an everyday experience? While grief is a rarified state that profoundly shifts the everyday somatic, emotional, and spiritual dwelling in the life-world, it is inescapably an experience of human perception. As such, a phenomenological exploration of grief "offers the possibility of plausible insights that bring us into more direct contact with the world" even though this experience is marked by withdrawal, loss, and a sense of isolation (p.9). The altered state of grief may limit perception of some phenomena, but directs awareness to others. Relph (2000) observes affective states can increase awareness of aspects of the life-world, reminding us of the integral relationship between self and landscape, and self and others. For Malpas (1999) this phenomenological intertwining between self and landscape includes death awareness because of the locatedness of spatial existence. Place is dynamic and ever-changing and as we are bound together within the life-world, we are equally and irrevocably tied to the ebb and flow of all mortal matter. "To be who and what we are is to be creatures whose located, spatialised existence brings death inevitably in its wake" (p.192).

Studies of death, grief, and landscape are located in many knowledge domains (see for example Bloch & Parry, 1982; Bradbury, 1999; DeSpelder & Strickland, 2002, Metcalf & Huntington, 1991; van Gennep, 1960; Vera, 2003; Wilson, 2003). As my awareness of the interrelationship of these three aspects of the life-world was born in the desire to understand the meaning of lived-experience, a phenomenological inquiry method was chosen.

> These personal and inwardly perceptual portions of individual life-worlds are where our distinctively human experience begins. Everything flows from them. In this sense they are nothing less than the basic curricula of our individual lives. Although influenced by the external world, they are inward and autonomous. They are what phenomenological inquiry investigates. (Willis, 1991, p.175)

Hermeneutic phenomenological inquiry is particularly suited to understanding human experience. Life, as lived everyday, often passes by without sustained or

reflective thought. Hermeneutic phenomenology requires the researcher to capture, describe, and interpret lived-experience. We do this so we may "find meaning in our social action" (Clark, 1993, p.26). While other qualitative research methods such an ethnography and grounded theory share phenomenology's focus on natural settings, emphasis on interpretation, and desire to reveal how humans make sense of the life-world (Groat & Wang, 2002, p.176-177), only phenomenology attempts to capture our pre-reflective impressions of the life world.

> Phenomenology aims at gaining a deeper understanding of the nature or meaning or our everyday experiences. Phenomenology asks, "What is this or that kind of experience like?" It differs from almost every other science in that it attempts to gain insightful descriptions of the way we experience the world pre-reflectively without taxonomizing, classifying, or abstracting it. (van Manen 1990, p.9)

Thwaites (2001) argues: "there is evidence in landscape architecture that this [the spatial implications of human experience] has yet to penetrate sufficiently into the professional ethos" (p.246). In keeping with the desire to posit a methodology of research that richly describes landscape experience and that could potentially be adopted by students, researchers, and practitioners operating within the field of landscape architecture, attention is directed towards articulating the capacity of and methods for phenomenology as a contemporary research inquiry method rather than exploring in depth the shifts, debates, and major thinkers that mark its evolution as a philosophical discourse. As a research methodology, phenomenology is situated as a qualitative method with roots within subjective or "naturalistic" ontological assumptions regarding human nature (Groat & Wang, 2002, p.31). Certain postulates ground phenomenological inquiry. These include belief:

> a) in multiple realities
>
> b) that knowledge is interconnected and holistic
>
> c) that knower and known co-construct each other
>
> d) that values mediate and shape knowledge
>
> e) that occurrences in the life world are interrelated and multidirectional
>
> f) that understandings are located with particular places and times and thus are subject to fluctuation and instability
>
> g) that knowledge is emergent and reflective.
>
> (Maykut & Morehouse, 1994, p.13)

Phenomenology is traditionally a rejection of "Cartesian dualism" (Bognar, 1985, p.183); however this work is *inclusive* of empirical studies where applicable. For example, although experimental researchers are frank about the limitations of quantified research in bereavement, particularly in terms of ethical issues regarding

the bereaved within control groups and the morality of withholding treatments, the statistical analysis of grief yields surprising insights that counter prevailing cultural practices regarding the duration and intensity of bereavement (Stroebe, Stroebe & Hansson, 1993; see Hansson, Carpenter & Fairchild, 1993 for a specific discussion on measurement issues). Additionally, fictional and non-fictional narratives on grief are embedded within this inquiry. This is appropriate in an inquiry of this sort: "The life-worlds of individuals being studied are the primary source of data, but literature, poetry, or art may also be used to gain an understanding of the essence of the phenomena" (Morse & Field, 1995, p.22). In the spirit of this research, these additional sources are conceptualized as extensions of the lived-experience and the search for meaning that drives this inquiry.

Seamon (2000) provides the following guidance for using phenomenology as a form of "radical empiricism" (Abstract, para.1). First, the study must involve direct contact with phenomena; second the researcher must not assume "expertise", but rather take a position of curiosity and openness towards the subject under study; and third the reporting should be rich in description, insightful, intuitive--"uncertainty and spontaneity must be accepted and transformed into possibility and pattern" (Section 3.2.2, para.10). In response this dissertation envelops scholarship, fiction, and poeticized accounts of death and bereavement, including my own poetry, drawings, and photographic renderings of memorial sites where appropriate, research from landscape architecture and on the phenomenology of landscape. Death and grief has been the subject of many of humankind's greatest works of art and science; thus an openness to multiple sources provides insight into how grief is experienced and expressed. Van Manen (1990) states, "We gather other people's experiences because they allow us to become more experienced ourselves" (p.62). This in turn can inform landscape architects' responses to memorial commissions and competitions.

In further response to Seamon's (2000) edict regarding "direct contact with the phenomena" (Section 3.2.2, para.2), I disclose that the personal experience of death and grief has profoundly influenced my interest in this topic. No doubt my lived-experience of grief is reflected in the selection of particular passages of poetry or prose and research selections. These works brought me comfort or echoed my anguish, providing an outlet for profound emotions so difficult to vet, and a community of bereavement when no other could be found. Westgaard (2006) observes grief can be both a creative and destructive force (p.170). I have felt grief's destruction; this work in turn, aspires to inform creative, emphatic responses to life's most difficult journey.

Willis (1991), Pinar, Reynolds, Slattery, and Taubman (1995), and van Manen (1990) associate phenomenology with interpretive, aesthetic, and poeticizing aspects of human perception and experience. These characteristics are equally qualities of perception, experience, and action within landscape architecture. However, as the discussion regarding epistemological divisions in the field of landscape architecture in Chapter 2 will highlight, there are perennial tensions in the field between natural and cultural design processes (Swaffield, 2002, p.228). Phenomenology can provide an important means to "reconcile the difficult tensions between feeling and thinking" in the environmental design disciplines (Seamon, 2000, section 1, para.5). As Corner (1999) notes, "landscape reshapes the world not only because of its physical and experiential characteristics, but also because of its eidetic content, its capacity to contain and express ideas and so engage the mind" (p.1).

Max van Manen (1990), affiliated with the University of Alberta in Canada, developed this phenomenological inquiry method as a means of providing an approach for teaching, theorizing, and researching human science for scholars interested in "how human beings exist in the world" (p.4). Van Manen's approach emphasizes an interpretive and practical pedagogy. This notion of a pedagogical approach is not exclusively directed to those we might consider as traditional teachers and teacher educators operating out of faculties of education (of which Dr. van Manen is a member), but enjoys wide appeal to diverse researchers who desire to conduct a "profoundly reflective inquiry into human meaning" with application to the practical--the needs of practitioners operating within fields of inquiry" (van Manen, 2002a, section 1, para.2.). In choosing an inquiry method for any given research endeavor, the inquirer is seeking a methodology that has some resonance within the life-world, is suited to the research questions, and that can provide an armature that gives shape to the inquiry. It is my belief that an inquiry into the lived-experience of the interconnectivity between grief, death, and landscape is particularly suited to a phenomenological research methodology because of the intertwining of self, subjectivity, and landscape. We awaken in landscape; "meanings are *attached* to the world, with the landscape they are *gathered from*" (Ingold, 2000, p.192).

My gathering to the landscape has been, upon reflection, lifelong and ever phenomenological, but the experience of death and the roadside memorials spurred me to find a way to express the qualities of this experience in a way that is meaningful to an understanding of landscape architecture. This notion of meaningfulness in landscape architecture can be intransigent as Treib's (2002) infamous essay "Must Landscapes Mean?" postulates: "To my mind significance lies

with the beholder and not alone in the place. Meaning accrues over time; like respect, it is earned, not granted" (p.99). For Olin (1997) meaning is yoked to experience. "I believe they [landscapes] do possess meaning, some--but only some--of which is related to feelings that are aroused in us upon experiencing them" (p.118). The tenets of phenomenology as outlined by Maykut and Morehouse (1994), acknowledge that significance within a phenomenological inquiry is indeed situated within the "beholder". This position is paradoxical in two respects: First: What makes the inquirer's interpretation meaningful? It is the ability to "indwell", to be finely tuned into the potential insights of a phenomenon while being equally transparent and forthcoming about one's own proclivities within the inquiry (p.123); Second: What of the inquirer's understandings of a phenomenon that can be experienced by many? It is that the researcher's ability to conduct a disciplined analysis provides value to the inquiry (p.124).

While van Manen's (1990) approach does provide the armature that structures this inquiry, aspects of Heidegger and Merleau-Ponty's phenomenology are also relevant to its form and character. From Heidegger, I borrow the idea of the *gathered landscape*. In his essay "Building Dwelling Thinking", Heidegger (1971) invokes the metaphor of the bridge as a means of explicating the notion of dwelling. The presence of the bridge in the landscape brings attention not only to the "thing of its *own* kind" but also it gathers a location in the life-world for itself, creating a space to be present within, but also co-constructing that space itself (p.151). The bridge orders the fourfold: earth, air, mortality, divinity--in other words, the cosmos. Dwelling is a way of situating self in the world that extends human consciousness toward the fourfold just as it draws the fourfold into the sense of being. Dwelling allows us to be present in the world, to stay amongst things. This supposition is a rejection of a positivist separation between the object of study and the inquirer, where the researcher goes to great lengths to disengage the subject of the inquiry from the lived world (see Ingold, 2000, p.168). In this inquiry the gathered landscape is used to describe the draw between the subject self, death, and the landscape throughout the experience of grief. Dwelling, in turn, is used as a descriptor for the reciprocity of this relationship.

This "give and take" between self and world is also the subject of Merleau-Ponty's (1968) notion of chiasm. Chiasm refers to the crossing over visible in *chi*, the Greek letter X, and of anatomical intersections as in the crossing over of ligaments and nerve fibers in the human body (*American Heritage Dictionary*, 2000, n.p.). Ingold (2000) provides an apt segue between the two philosophers' positions:

> If, as Heidegger seems to suggest, self and world merge in the activity of dwelling, so that one cannot say where one ends and the other begins it surely follows the intentional presence of the perceiving agent, as a being-in-the-world, must also be an embodied presence. This was the principal contention of Merleau-Ponty. (p.168)

Within this inquiry, chiasm is employed to describe an experience that is most difficult to articulate--the way that particular events, activities, and experiences draw us outside of ourselves towards a sort of liminal location, one not completely of that other thing, nor of ourselves. This is a *between* place, where we dance without inhibition, draw with great fluidity, and write with flowing words. I am often frustrated by the incapacity of language to articulate this location. Sometimes I have felt this sensation in wild nature, canoeing or hiking, and even once while golfing, but it is equally possible in urban sites. A shiver may take the body as we give ourselves over to wonder, as mind, body, spirit and environment become one. This is not necessarily always a sensation of joy. The experience of intertwining can equally be of terror or sorrow. As the experience of grief extended my awareness towards the roadside memorial, I was possessed of sensations that ruptured taken-for-granted ways of seeing the landscape:

> When I find again the actual world such as it is, under my hands, under my eyes, up against body, I find much more than an object: A Being of which my vision is apart, a visibility older than my operations or my acts. But this does not mean that there was a fusion or coinciding of me with it: on the contrary, this occurs because a sort of dehiscence opens my body in two, and because between my body looked at and my body looking, my body touched and my body touching, there is overlapping or encroachment, so that we must say that the things pass into us as well as we into the things. (Merleau-Ponty, 1964, p.123)

Because these philosophical concepts have been the content of considerable scholarship, I hope I am not guilty of using the terms irreverently. Here they operate as rich metaphors that assist in capturing the spirit of experiences I struggle to express. Others cited within this inquiry, such as Casey (1996), Cataldi (2000), Cataldi and Hamrick (2007), and Tanner (2006) have also employed these concepts of dwelling, gathering, intertwining and the chiasm to bring to speech phenomenological aspects of grief, death, and landscape.

Van Manen (1990) speaks to the hermeneutic capacity of metaphor to carry fluctuating meanings through discursive domains. In his view, one of the problems of a phenomenological inquiry is not that we might know too little about the experience we wish to capture but rather that we may know too much. While metaphors are slippery entities, filled with subjective fecundity and instable transferability, metaphors are equally imaginative and generative, inviting the reader to intertwine their experiences within the textorium--the phenomenological record of lived-

experience. "The path of the metaphor is the speaking of thinking, of poetizing" (p.49). Through metaphor we can transcend the limits of language, opening up subjective experience for interpretation by others. A study conducted within this inquiry method produces a series "essential themes" which capture characteristics of the phenomenon under study. These might be cast as essences, universal structures, or primary perceptions, in the traditional sense of phenomenology, but for van Manen they simply express a desire to find common ground in the life-world of all people. The *essential* themes are grounded in *existential* themes of spatiality, temporality, embodiment, and relationality. Although the postmodern mind rejects notions of universal truths (Webster, 2002, p.234), it is somewhat a truism that all humans do experience the life-world through experiences of space, time, the body and within relationships with others.

It is this desire to yoke interpretations of lived-experience (both of self and other) to structures of experience that Willis (1991) takes issue with. In other words, Willis objects to the hermeneutical and instrumental purposes within van Manen's methodology. In his view traditional approaches to phenomenology are oriented towards unpacking the essence of an experience by revealing "the deepest of all possible structures of experience" but leaving the interpretive elements open and practical applications unspoken (p.182).

> For instance, subsequent studies by van Manen and others self-consciously using this methodology have artistic qualities, but they seem collectively to have slipped into a kind of orthodoxy in which straightforward, metaphorical descriptions of phenomenological states, as in autobiography or storytelling, are not deemed sufficient to create appropriate understanding or orientations to action unless these descriptions are also accompanied by some direct interpretation of the underlying structures which presumably they illustrate. This collective reticence to let life-world materials speak directly for themselves is a problem yet to be resolved. (p.182)

Perhaps Willis would then take issue with this dissertation, which is self-consciously directed towards practical application with landscape architecture. This practical bent, in his view, quells the metaphorical potentiality of "primary experience through a creative medium, which is the heart of phenomenological inquiry itself" (p.182). In my defense, I characterize the essential themes and experiential tactics conjured from the textorium not as universal truths, structures, or essences, but as hermeneutic interpretations of lived-experience. While Willis refers to instances where essences are described as attempting to convey an underlying truth, I have portrayed the essential themes more as gathering sites and have employed them as a means of choosing appropriate case study sites, and examined them for clues for creating spatial, embodied, temporal, and relational tactics for

application to landscape architecture. In this, the existential themes, the essential themes and the experiential tactics collectively express, in Deweyan (1934) terms, "the consummation of a movement" (p.38).

1.4 Summations

Contemporary controversies regarding commemoration include cultural secularization, the politicization of trauma and terrorism, individualism and pluralism, aesthetic fatigue regarding traditional memorial materiality and form, and even critical cynicism. In the wake of this debate, however, voices within landscape architecture such as Herrington (2009), Thompson (2008b), and Wasserman (1998) continue to promote the importance of memorial landscapes as locations for memory, mourning, and for making meaning from tragic events.

Grief is a complex human response to loss. Although grief is natural, it is profound and lifelong in impact. A central supposition of this research is that landscape can help mediate the pain of sorrow and loss. Roadside memorials are the tiniest of gardens created in love and in longing by those closest to the dead, but their presence moves strangers. Regardless of whether or not roadside shrines intrigue one, or if one despises them, they are visible and present; they initiate reflection. This physical and metaphysical transaction between human, object, and space is a desired effect of all memorial landscapes regardless of scale. That so many landscape architects, architects, and artists submitted entries to the World Trade Centre Memorial Competition indicates that commemorative design is of great interest to the design community. The symbolic, metaphoric, spatial, and experiential dimensions of memorial spaces situate commemoration as a rich milieu for exploring the capacity of landscape architecture to create places of solace, compassion, and social significance.

Grief, sorrow, and pain in the wake of events of tragedy and loss are the most underrepresented aspect of commemorative culture. For Huyssen (2003), the experiential qualities of death, grief and trauma are unstable and transitory, making them inappropriate for the public expression of memorialization. While there is probably no experience more subjective than grief, memorial landscapes are specifically intended to locate, to mediate, and to express this profound emotional state. There is a need to increase understandings of the subjective dimensions, capacities, and interpretive qualities of landscape and of landscape architecture.

While the memorial landscape is only one aspect of a rich and diverse field of research, practice and teaching in landscape architecture, it is directly impacted by the lived-experience of death, grief and landscape. This, in my humble opinion, has made this inquiry particularly suited to an exploration through a phenomenological lens.

1.5 Limitation of the Study

My lived-experience of roadside memorials acknowledges, but excludes, the horror of the accidents, the bereavement of friends and families of victims, and the process of crafting, erecting, or maintaining individual memorials. I have considered for a long period of time how to breach this discussion from a phenomenological perspective. The idea of interviewing victims' families, while appropriate in the context of some of the scholarship on memorials I reviewed, was never a comfortable fit with this research, nor this researcher. Instead my lived-experience is accommodated and encouraged by Jackson (1980), who reminds us, "it is only when we begin to participate emotionally in a landscape that its uniqueness and beauty are revealed to us" (p.18). My interest in the roadside memorials is grounded in the humanity of landscape, landscape being an inclusive notion free of disciplinary confines. Landscape is an essential element of our humanity, so embedded in our being that at times the intimacy of our relationship with landscape leaves us lost for words. Death and landscape; the memorial is an expression of and a negotiation between these extraordinary human certainties.

> Grief is desire in its purest distillation. With the first grave--the first time a name was sown in the earth–the invention of memory.
> No word forgets this origin.
>
> (Michaels, 2009, n.p.)

1.6 Outline of the Study

The dissertation begins here, in Chapter 1, by situating the study within a local, everyday context--the Canadian Prairie. Grief opened my eyes to the presence of death in the landscape initiating an inquiry into the relationship between grief, death, and landscape. Within this chapter, I have established that there is an interest

in memorial landscapes within landscape architecture and that I hope to contribute to this knowledge base by probing the experience of grief, death, and landscape. In order to do so, I intend to employ a hermeneutic phenomenological method of inquiry, and have discussed why and how. Reenchantment is forwarded as a concept that situates landscape as site and experience for the potential mediation of grief. In order to move this notion forward, Chapter 2 begins by situating the research in an expanded field of inquiry for landscape architecture, one that is inclusive of studies of grief, death, and landscape from a variety of source materials. Chapter 2 thus acts as the literature review for the dissertation.

The phenomenological themes emerging from the testimonial of grief in Chapter 3 give structure to the literature review and background material is provided to aid in understanding concepts developed within the themes. The themes reemerge in Chapter 4 where specific memorial case study sites aid in explicating experiential aspects of grief, death, and landscape. In Chapter 5, the themes are distilled into four experiential tactics that suggest strategies for expressing the lived experience of grief, death, and landscape in landscape architecture. Specific precedents that exemplify these qualities are used to illuminate their utility. In Chapter 6, the implication of the study for theory, research and practice in landscape architecture is discussed. A "toolkit" is provided to aid designers interested in applying this research to the design of memorial sites.

Chapter Two: Memorials in the Reenchanted Field

> A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing (Heidegger, 1971, p.154).

2.0 Mapping the Terrain

> A landscape should establish bonds between people, the bond of language, of manners, of the same kind of work and leisure, and above all a landscape should contain the kind of spatial organization which fosters such experiences and relationships: spaces for coming together, to celebrate, spaces for solitude, spaces that never change and are always as memory depicted them. These are some of the characteristics that give a landscape its uniqueness, that give it style. These are what make us recall it with emotion. (Jackson, 1980, p.16-17)

To map the terrain of a body of knowledge is a daunting task. Prescribing the scope, margins, fields, periphery, or framework of any epistemological entity is at best a futile task, for any body of knowledge exists in a continual state of flux, modification, and growth. Attempts to delimit its borders are, in a postmodern world, suspect (Smart, 1993, p.13). Border-lines, Casey (2007) observes, are artificially given, often in response to territorial greed and "tendentious politics" (p.72). Within landscape architecture, epistemological boundaries drive curricula, set criteria for knowledge within design practice, provide principles for accreditation processes, and cause endless debates over who has jurisdiction over what constitutes the core knowledge of the discipline. The Council of Educators in Landscape Architecture completed a quantitative study to define key knowledge sectors and determine who is responsible for delivery of specific spheres of knowledge in landscape architecture--the academy, the profession, or post-professional continuing education programs (American Society of Landscape Architects et al., 2004). The resulting publication, LABOK (*Landscape Architecture Body of Knowledge*), identifies the following as core domains in landscape architecture:

1. Landscape architecture history and criticism
2. Natural and cultural systems
3. Design and planning theories and methodologies
4. Public policy and regulation
5. Design, planning and management at various scales and application
6. Site design engineering: materials, methods, technologies and applications
7. Construction documentation and administration

8. Communication

9. Values and ethics in practice

The LABOK study reflects Meyer's (1997) observation that for many years core knowledge in landscape architecture focused on training individuals to assume positions within design practice. However in recent times the design disciplines have grown, generating researchers, educators, and practitioners who are expanding the established borders of the discipline (Fisher, 2001). Taken-for-granted tenets of design education, such as the design studio, have come under question. As Boyer and Mitgang (1996) report, design students observed that, "studio was more about personalities than principles, a place where the ideology of the instructor became the true curriculum" (p.87). Dutton (1991) has condemned this form of knowledge generation.

> What is often experienced in studio culture is the legitimation of hierarchical consumption of "acceptable" knowledge in a competitive milieu. Such inclinations speak to a rough correspondence between schooling and wider societal processes whereby the selection and organization of knowledge, and the ways in which school and classroom social relations are structured to distribute such knowledge, are strongly influenced by forms and practices of power in society. (p.165-166)

The American Institute of Architecture Students (AIAS) Studio Culture Task Force (2002) reports, "The critical knowledge to be disseminated and assimilated is not all internal to the discipline" (p.13). In other words, innovative ways of doing, thinking, and seeing, arise from the merger of existing wisdom with an influx of new knowledge from beyond the established borders of a discipline. When a discipline ceases to grow, it becomes moribund as Hohmann and Langhorst (2005) declare in their essay titled *Landscape Architecture: An Apocalyptic Manifesto*. Six symptoms of the discipline's malaise are described here:

1. Landscape architecture has become insular, losing its roots in intellectual thought, in culture, and in literature.
2. Landscape architecture has lost its connection to the power and politics that historically defined its periods of greatest production, innovation, and prestige.
3. Landscape architecture has not replaced the loss of intellectual roots and political leverage with any new or important context or support.
4. The practice of landscape architecture has become deeply conservative.
5. Landscape architecture has no central or core defining values.
6. The debate about what landscape architecture is both in practice and in education will not strengthen the discipline but will rather hasten its implosion.

It is not unusual for a discipline to respond to a crisis by closing its borders, establishing barriers, and quantifying its identity (Denzin & Lincoln, 2005). Educators may feel compelled to respond to these pressures by taking less risk in teaching and research (Wines, 2004). Concurrently, disciplines such as geography, architecture, and the environmental sciences are overtaking landscape architecture's abandoned epistemological borders, generating vanguard research and built form (see for example Hays, 2004; Spellman, 2003). Casey (2007) observes: "Edges and limits, borders and perimeters are strange entities: oppressive and restrictive in many contexts, they are comforting and orienting and even essential in others" (p.73). However, comfort zones are static--not so fertile grounds for growing knowledge--or for recovering landscape. Corner (1999) notes, "borders are dynamic membranes through which interactions and diverse transformations occur" (p.54); in other words, sites of tension and dispute, ambiguity and slippery definitions form fault lines along which new allegiances and territories can take shape. "Landscape as terrain of contested meaning" is fecund in such possibilities (Wylie, 2007, p.212).

Perhaps one of the sources of difficulty faced in the attempt to map the discipline arises from the possibility that landscape architecture is not a yet a "discipline" after all. A discipline is bordered and bounded by "an organized, discrete body of knowledge and a corresponding set of problems together with a regimen of investigation and analysis" (*Glossary for Teacher and Principal Standards*, 2005). Disciplines are characterized by "codification"--"whereby knowledge can be consolidated, or codified, into succinct and interdependent theoretical formulations"and "paradigmatic development" (Del Favero, n.d., para.6). Disciplines, by definition, are characterized by a high level of consensus regarding appropriate methods of inquiry, united by what constitutes new knowledge and criteria for determining acceptable findings, by clearly defined problems that require solving and stand on a distinct theoretical foundation (Del Favero). As the preceding discussion has illustrated, landscape architecture is a discipline characterized by epistemological diversity and ontological discord, rather than consensus and thus can be characterized as "preparadigmatic" (Kuhn, 1962). This is not necessarily a negative thing. Following Kuhn, such a state could be seen as rich in possibilities: "The proliferation of competing articulations, the willingness to try anything, the expression of explicit discontent, the recourse to philosophy and to debate over fundamentals, all these are symptoms of a transition from normal to extraordinary research" (p.91).

Alternatively and perhaps more fruitfully, landscape architecture fits neatly

within Short's (1991) category of scholarly inquiry as a field of practical inquiry, where knowledge is generated in order to have a direct applied purpose within a domain of practice (p.5). Fields of practical inquiry are distinct from academic or basic disciplines where knowledge is "defined by the discipline itself without regard to the application or use of the answers to these questions outside the discipline" (p.5). For Short, fields of practical inquiry engage problems related to *doing* something rather than *knowing* something (The cognitive difference between doing and knowing has recently been revealed as debatable through recent studies of neuroplasticity (Sheerin, 2009). "Doing is best accomplished in the presence of knowing, but it is the taking of action that is the fundamental characteristic of all practical activity. Knowledge and understanding are instrumental to the action" (Short, 1991, p.11). Another aspect of a field of practical inquiry is that it is action based; knowledge is directed towards informing a course of activity. "In a practical activity the human element is directed by the requirements of personal or corporate commitments and responsibility, of making judgments and defending them in situations, and of acting" (p.12). In contrast, for a basic discipline, "knowledge assertions" must be confirmed through "intellectually verifiable means" (p.12). Within basic disciplines, objects of inquiry are distilled so that one thing can be examined. Variables and contingencies are sifted out or neutralized. For Short (1991), this "analytic and arbitrarily focused method" (p.12) is inappropriate for a field in which "we must act for good or ill in response to human beings and situations as wholes" (p.12). Rather, he posits, a field of practical inquiry must address issues holistically:

> All actions and events involving human beings occur as entities, as wholes. It is possible for intellectual convenience to analyze something or attend only to one part of a phenomenon at a time, but in the real world of human activities everything that is done occurs as wholes and must be recognized as such. If we impose an analysis or partial perception on what presents itself to us, we do not grasp the reality accurately. Wholes are often difficult to understand, but we must when we are dealing with whole entities and when we are mentally separating parts of the whole for clearer analysis. (p.12)

Fields of practical inquiry support diverse approaches to knowledge generation. Inquiry methods are chosen in response to the kind of questions posed by a particular problem. As Groat (2002) observes, each chosen research process reflects specific ontological, epistemological and methodological assumptions (p.28). Within a field of practical inquiry, access to a plethora of alternative approaches to problem solving could be negatively characterized, for a holistic portrait of the discipline and consensus as to what constitutes the epistemological core of landscape will remain elusive. Alternatively, growth, diversity, and continued

dialogue characterize a discipline in flux and growth. Stanton (2001) observes that "the juxtaposition of the facts of the practical and the concepts generated by intense discussion could form a rich field in which to both teach and practice" (p.14). Wines (2004) calls for landscape architecture to emerge from the "dominance of formalist traditions, buildings and environmental technology" (p.20). In his view, designers need to cultivate integrated thinking where varied components are "aesthetically and functionally seen as seamless fusions of each other" (p.20). Additionally, Wines observes that landscape architecture must look beyond its "formalist baggage" seeking new knowledge domains to deepen and extend the relevance of the field.

> In general, the profession has missed out on the rich sources of content to be found in social and psychological situations, the notion of art as a mental (rather than formal/physical) experience, the use of context as a generator of ideas, and the human body as an intrinsic part of the designed environment. (p.20-21)

Wine's final comment foregrounds the choice of phenomenology as a primary methodology within this inquiry. Pallasma (2005) has also called for a greater insertion of body and sensorial knowledge within the practice of design. In his view, design practice has fallen victim to *ocularcentrism*.

> The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system. ... Modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless. (p.18-19)

Pallasma's notion of the primacy of vision is in turn echoed by Howett's (1993) critique of landscape architecture as "scenographic": "Do we perceive the world by seeing it, or is our vision just one among many "doors of perception" that can be awakened to a new and more vivid experience of the world?" (p.61). This primacy of vision in landscape architecture is a carry over from Renaissance representations that reduced landscape "to a set of views that satisfy various aesthetic and visual design criteria" (Seamon, 1993, p.4). As Howett (1993) explains: "The active authority of the designer energetically shapes an image of nature that suits his or her own purposes, while nature plays the part of the 'resource,' passive supplier of the material of the designer's art" (p.68). As an alternative, Howett offers a landscape aesthetic based on experience. She provides three practical directives:

> a) restoring the concept of "spirit of place"--*genius loci*--to nature
>
> b) express the realities of the *nature* of a place that run counter to conventional notions of the pleasing, the tasteful, the beautiful
>
> c) allow nature to intrude itself, to "take over". (p.69)

For Seamon (1993), the phenomenological approach "supposes that beneath

the seeming disorder and chaos of our world and daily life are a series of underlying patterns, structures, relationships and processes that can be described qualitatively through heartfelt concern, sustained effort, and moments of inspired seeing and interpretation" (p.16). This approach generates knowledge outwardly--towards the world--and inwardly--towards a greater awareness of ourselves within the life-world.

Meyer (1997) argues for a redefined discipline of landscape architecture as a "hybrid activity" that emerges as a "field that operates 'in between' ... architecture and landscape, culture and nature, and art and ecology" (p.50). Meyer's discussion evolves from Krause's (1979) seminal model for "Sculpture in the Expanded Field," a border-crossing endeavor that redefined the drift of art practice following the emergence of land art in the 1960's. For Krause the growth of the discipline emerged from an art practice that was once defined by the use of particular mediums, material perceptions or simply by what it is not, as her first construction of the evolving field indicates (p.36):

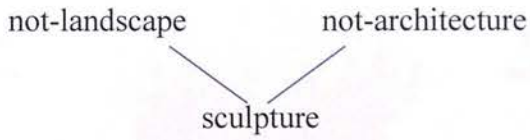

Figure 2.0. Not landscape.

Diagraming an expansion of the field that transcends binary oppositions, Krause seeks to open the field beyond material definitions by articulating directional fusions towards new hybrid practices that emerge along rupture lines revealed by migrations in the field of sculpture towards the design disciplines. Krause's diagrammatic portrait of the expanded field of sculpture follows (p.38):

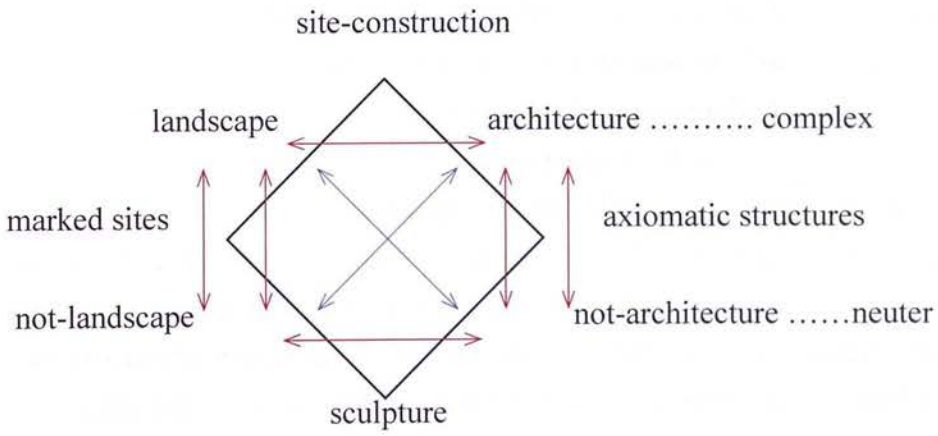

Figure 2.1. Sculpture in the expanded field.

The quaternary field that emerges problematizes the earlier model where binary oppositions cause stasis in the field. Frontiers for emergent practices appear on the periphery revealing new territories for hybridization. Meyer (1997) adopts Krause's model as a means of invigorating landscape architecture and breaking through binary oppositions regarding gender, culture/nature, history/theory/practice, architecture/landscape. Meyer's model articulates three primary sites for hybridity: the minimal garden, the articulated space, and the figured ground. These sites allow for new practices to emerge in the margins between "landscape and architecture, the unseen and the seen, the void and the mass" (p.52):

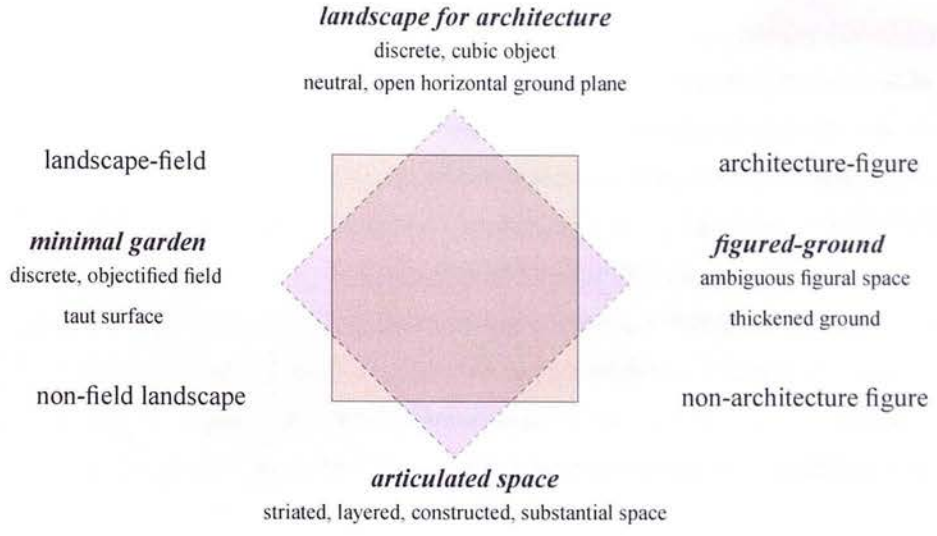

Figure 2.2. Landscape for architecture.

Each category in the expanded field has a spatial identity that relates to architectural scale and concerns (p.53). The minimal garden is horizontal in character, engaging the ground plane; the articulated space is described as ambiguous, layered and in flux, a realm of spatiality occupied by elements of flora; and the figured ground is topographical and geographical, an "undulating body between the figural object and neutral field, between mass and void" (p.52). A second field is developed as well, one that Meyer describes as the "landscape cyborg". The function of the cyborg is to hybridize the between space of "oppositional pairs" such as man-made and natural, man and nature, engineering and natural processes (p.53).

Meyer's model prioritizes a repositioning of landscape from "other" (female, neutral, idealistic, backdrop) to embodied ground (situated, immediate, specific). Although she does not speak specifically of landscape as lived-experience, two comments gesture towards the phenomenological. The first describes the importance

of interpreting a site through primary embodied encounters with the site "what is known through experience, on the immediate and the sensory--what is known by all the senses, not only the eye" (p.71). The second makes reference to *genius loci*: "The landscape does not sit silent awaiting the arrival of an architectural subject. The site--and land--speaks prior to the act of design" (p.71). In the end Meyer's expanded field calls for a "double-voiced discourse" that creates "a dialogue between the site as a speaking figure and the designer's markings on that site", but she leaves it to others to "develop a shared language" that revolutionizes landscape in the expanded field (p.75).

Corner (1997) is critical of landscape architecture's inability to become an "active agent" in the play of evolutionary intervention between nature (ecology) and creativity (design). "Contemporary landscape architecture has drawn more from objectivist and instrumental models of ecology...while design creativity has all too frequently been reduced to dimensions of environmental problem solving (know-how) and aesthetic appearance (scenery)" (p.82). Invoking Merleau-Ponty (1962), Corner (1997) seeks to forge a dialectical relationship between self and world, an openness to the otherness of nature that emerges from a willingness to move beyond the taken-for-grantedness of the everyday. In the un-making of distinctions of difference emerges "a radically new form of experience and knowing" (p.98). Nature becomes a presence, an *other* to be engaged with in a "mutually constitutive process of ever-becoming" (p.98).

For Lewis (1979) the cultural landscape constitutes the unengaged other. In his view, the vernacular environment is an under-examined and taken-for-granted entity that should be included within a broader definition of landscape. Cultural landscapes capture the spirit of a place: the edge conditions, the un-designed, the beauty found in everyday occurrences and the ugliness of the undefined, uncared--for marginalized spaces of a nation. The cultural landscape provides a narrative script; however, in Lewis's experience few know how to translate the text. To help potential "readers" access the richness of the vernacular, Lewis has created a series of "axioms" or self-evident guidelines to the everyday landscape.

The "axiom of landscape as clue to culture" reflects Lewis's view that the things we place in the environments that surround us are evidence of "the kind of people we are, and were, and are in the process of becoming" (p.15). In applying the term "corollary" Lewis weaves a discourse of connectivity between the activities and attitudes of a people within a given environment and the way they address the surrounding landscape. Thus elements of the built environment record

our social progress as a culture, or alternatively, reflect a state of inertia or decay. The "regional corollary" records diversities in observing the encultured ways of doing things that may reflect architectural traditions, settlement patterns, climatic circumstances, or race and class conditions (p.15-16). Abutting this notion is the "corollary of convergence" where divergent cultural landscapes begin to exhibit similar characteristics. The ubiquitous landscapes of big-box retail, or power centres on suburban fringes are examples of this axiom. The notion of diffusion regards the drift of particular trends such architectural or ecological inclinations, where as the corollary of taste is seen as somewhat obtuse, a cue to inspired if irresolvable curiosities in the landscape: "At best, the answers to these questions are subtle, fascinating, and often very hard to get" (p.18).

The "axiom of cultural unity and landscape equity" characterizes culture as a holistic entity, noting that most (but not all) products, both designed and vernacular, that emerge in the landscape are of equal importance "in terms of their roles as clues to culture" (18); however the "axiom of common things" observes that the "common landscapes" or everyday occurrences do not necessarily respond well to conventional scholarship, nor are they necessarily reported in traditional academic literature. Lewis suggests that cues to the nuances of these landscapes can be found in advertisements, trade journals, journalism, promotional and travel literature but equally important (if not more valuable) sources could be found in literature, poetry, art, and interdisciplinary journals (p.19-22).

The history of a landscape can reveal how advances in technologies and communications change a particular context incrementally. The "historic axiom" recognizes that "we do what we do, and make what we make because our doings and our makings are inherited from the past" (p.22). Major events such as war, terrorism, economic booms or busts can cause massive changes in the landscape, but remnants or relics of past utility often remain. Some may be vacated for a time until communities change and adapt these elements to new purposes, as in the case of gentrification.

The socio/spatial geographic content of a landscape must be studied within its particular context. Lewis employs the notion of "ecologic" to metaphorically indicate the importance of recognizing the web of relationships that surround a given phenomenon. The "axiom of environmental control" addresses the notion that "cultural landscapes are intimately related to physical environment" (25). The trend towards "conquering geography" (p.25) posits a denial of indigenous conditions such as weather, population densities, and unique environmental conditions in favour of

technological solutions imported from other climatically diverse regions. Finally, the "axiom of landscape obscurity" acknowledges the difficulty in *reading* the landscape. Suggests Lewis, "at a very minimum, one must know what kinds of questions to ask" (p.26).

The preparadigmatic state of the field of landscape architecture supports a diversity of methodological approaches to a particular phenomenon. In this context, section 2.0 "Mapping the Terrain" has attempted to foreshadow the setting of the inquiry within an expanded memorial field that is phenomenological, subjective, and holistic, and that investigates a vernacular occurrence as a means of informing commemorative design in landscape architecture.

The epistemological clusters to follow have been identified as key concepts in the setting of memorials in an expanded field of study and application. Within the case study analysis and the phenomenological study of grief these spheres of influence are submerged within each numerically correlated chapter section although not necessarily explicitly so. The complications of grief and the intricacy of the context of each case study allow for a multiplicity of interwoven subjectivities to emerge. Although attempts have been made to emphasize particular occurrences within each section, migrations have occurred. In Chapter 5, *Death by Landscape*, the experiential tactics are reunited with each of these foundational domains as a means of completing the circle of reasoning.

2.1 Slipping Beneath the Surface

> One has only to witness death in order to realize how special life really is. One minute life is there and the next moment it is gone. The situation becomes even more palpable when it is human life and death. Matters of life and death are at the extreme end of the continuum of experience. When life has ended, something indefinably precious has been taken away. No price can be put on life. Neither in this life is there any way in which death can be ultimately avoided. When trying to speak about such matters we are forced into the boundaries of the ultimate: First things...last things. (Grange, 1997, p.137-138)

This is a truism: We can only be conscious of life for once dead we are beyond experience. However the experience of a death potentially plunges the bereaved into the netherworld of grief. Grief can force an opening into the normally inaccessible death-world--a realm of silence, isolation, and inconsolable pain. For Heidegger (1971) death constitutes the dark side of the Open, the spherical realm of the life-world. Death-world and life-world together constitute the wholeness of human being.

> Death and the realm of the dead belong to the whole of being as its other side. That realm is "the other draft," that is the other side of the whole draft of the Open. Within the widest orbit of the sphere of beings there are regions and places which being averted from us, seem to be something negative, but are nothing of the kind if we think of all things as being within the widest orbit of beings. (p.122)

We must turn unshielded, instructs Heidegger, into this fullness of the Open. For in this action we gather the invisible into visibility, bringing to being the fullness of consciousness (p.124). The makers of the roadside shrine do this; they broadcast their awareness of the "other side" upon the roadside. Clark and Franzmann (2006) observe that grief arms the mourner with a "moral imperative". This authority directs the impulse to "construct a memorial for private purposes in a public place for as long as they need it there" (p.588). The roadside shrine, observes Kennerly (2002) vies for our attention, bringing the presence of death into awareness. She poeticizes this calling: "You (whoever you are) have gotten my attention. Now, what is it you want? ... You (whoever you are) ask me to dance with the dead. Your dead, my dead, all the dead" (p.233).

Clark (2008) describes the roadside as: "an edge, a surrounding buffer to set the road apart, an emptiness that joins somewhere with everywhere, a transitional space between the road itself and the world it serves" (p.166). Placed here, the roadside marker extends its death consciousness towards the passerby. For some, the memorial may not draw a glance for their attention is directed elsewhere. Others may recognize and respect the sanctity of the site. For those in grief, this encounter may call into being the *mysterium tremendum* of their secret sorrow, for in bereavement death knowledge lies shallowly beneath the skin, easily awakened. This *mysterium tremendum* can be characterized as the corporeal residue of grief--the fear, anguish and anxiety caused by an altered future. Derrida (1995) observes: "We are afraid of the fear, we anguish over the anguish, and we tremble. We tremble in that strange repetition that ties an irrefutable past ... to a future that cannot be anticipated" (p.54). In this, the roadside memorial reminds us of a conjoined past with our loved one, and the regrets for a future lost. Alternatively, awakened grief may briefly send a quiver through one's being; a quiver more ethereal than a tremor, like the surface tension of water just before it boils (p.53). As the marker passes from view in the rear-facing mirror, a sense of relief is experienced and *joie de vivre* is restored. Malpas (2006) observes that "the 'dark limit' of death does indeed 'light up' the world within which our lives are lived" (p.273). Perhaps this notion mimics, albeit briefly, the lived-experience of those dwelling with death awareness, who upon returning to social life, express a renewed appreciation towards the fragility of human existence and desire

to live life more fully and completely.

The roadside memorial is clearly recognizable as a death site signifier, a characteristic of the shrines that makes them unpalatable to many of the public. The roadside death site creates a wound upon the flesh of the earth. Kennerly (2002) states that "roadside shrines and the artefacts that adorn them cleave open a gap, exposing the raw, excessive, messy body, pulsing with life, not yet dead, not yet to blame, not yet made heroic" (p.249). The notion that the site of human death can scar the earth could be seen as a projection of pathetic fallacy--the scars of grief that invisibly mark the body of the bereaved are echoed upon the death plain. Richardson (2005) observes: "We tend to think of and refer to places as expressive of human emotion; they seem to have moods; they seem to be able to speak to us. Equally, we describe our emotions in turns of place" (p.144). For Senie (2006) "there is pervasive evidence that we believe the ground we walk on holds the content of its history--offers direct access to what has occurred there. Mourners at spontaneous memorials often act as if the bodies were buried there" (p.46). Relph (2000) observes that, [l]andscapes, therefore, take on the very character of human existence. They can be full of life, deathly dull, exhilarating, sad, joyful or pleasant" (p.23). Additionally as Foote (1997) observes, "some tragedies and acts of violence are so shameful, so viciously or recklessly intentional, that they scar a place almost permanently" (p.175).

A death site is construed as sacred ground, a site of disappearance and departure, a sacred place set apart from the ordinary (Eliade, 1959). It is here that the "road-dead are diverted from their path. … For them, the roadside becomes a gateway between life and death, between this world and the next, between that which we know and that which we imagine" (Clark, 2008, p.167). Marking a threshold between worlds, the objects found at the roadside location suggest communication occurs between the dead and the living--birthdays and special holidays are celebrated; the deceased are asked to relay messages to those who have died before them (Clark & Franzman, 2006, p.589). A birthday card at the foot of a shrine in Salt Lake City, Utah states: "I hope you get everything you want for your birthday" (Thomas, 2006, p.29). To bear such woe, to witness tragic death creates a palatable atmosphere of sorrow in the landscape. Richardson (2005) suggests "It is widely accepted, in terms of everyday experience, that places seem to exude their own atmospheres, irrespective of our predispositions" (p.139).

To Norberg-Schultz (1979) this entity that lies dormant within particular environments is the *genius loci*, the spirit of place. As Seamon (1983) explains:

"The ancient Romans held that all natural places possessed a genius loci, a spirit of place. This spirit, it was believed, gave life to people and places and determined their character or essence" (para.10). Norberg-Schulz (1979) posits that particular landscapes are entrenched in human cosmology because they allow us "to dwell between heaven and earth" because of their association within human consciousness and experience (p.23). Schama (1995) observes that to the "curious excavator,"such places reveal "connections to an ancient and peculiar vision of the forest, the mountain, or the river" (p.16). Unlike the sublime spaces of wild nature, the roadside is the most ordinary of landscapes turned extra-ordinary by death. Designating a death site gathers consciousness to a particular location in the landscape evoking an association with cosmological foundations. Gilbert (2006) elaborates:

> The dead were once of the human world, yet now they too are on the other side of silence--right there, like trees, fish, flowers, butterflies--to be addressed in solemn apostrophes or to respond in what rhetoricians call prosopopoeia, the imagined speech of those who may appear to be absent or unreal but who are truly there because they are present to poets and other, perhaps more pious interlocutors. (p.8)

In her novel *Fugitive Pieces*, Michaels (1996) aptly captures this notion: "All sorrow feels ancient. Wars, occupations, earthquakes; fire and drought. I stood in the valley and imagined the grief of the hills. I felt my own grief expressed there" (p.61). Driving a stake of wood into the earth, the bereaved claim the deathscape as witness to their grief; it is as if the blood and bodily fluids have slipped beneath the surface of the roadside. The ground is altered: "Landscape becomes the close-at-hand, that which is both touching and touched, an affective handling through which self and world emerge and entwine" (Wylie, 2007, p.166-167). The roadside memorial alters what was once a very ordinary place. Neutral or scenic ground (space) is now signified as "place". Clark (2008) observes:

> When little spots of roadside space are claimed, memorials constructed and maintained, mourning rituals performed, the separated space defended and protected, the secular made sacred, and public space privatized, then a place is made known and given dimension. Place is space with meaning added. (p.165)

Place, as Norberg-Schultz (1979) indicates, is where meaning occurs (p.6).

The roadside memorial gathers the landscape, just as it gathers the bereaved, as it gathered me. The roadside memorial is a site of significance--a landscape for making meaning out of death's apparent random and meaninglessness occurence. Clark and Franzmann (2006) concur: "The roadside memorial is an expression of our current search for meaning, an attempt to find a tangible focus for grief" (p.596). In this the deathscape is a site for potential transformation. Slipping below mere surface

impressions of the phenomenon of the roadside memorial reveals a range of possible understandings of spatial practices associated with death and grief. As place-marker of death-world in the life-world, the roadside memorial brings both realms into the totality of experience.

2.2 A Fistful of Thorns

> There is still a marker at the spot where the accident happened, and although Jeannie's family moved to Florida, never to return to Monroe again, Lindsay's mother continues to bring wreaths of flowers on the first of every month, bands of everlasting and sweetbrier and roses that she twists through the fence, unaware of whether or not there are thorns. (Hoffman, 2001, p.54)

"What do we owe the dead?" ponders Yaeger (2002) ... "The ventriloquism we lend to the dead, the tropes we clothe them in, can have the power to re-dress their bodies, to speak volumes" (p.28). Do the living act as agents for the dead? In creating public texts for the dead are we merely "consuming trauma" (p.25) and subjecting strangers to our griefwork? Commenting on Witte-Townsend's (2002) account of the death of her mother, van Manen (2002b) observes that stories of memory, experience and loss can transcend the personal, allowing for others to derive understanding (p.167). Clark's (1993) study of the personal significance of grief indicates that it is essential for the bereaved to make sense of the experience of grief in all its pain and sorrow. Unconsummated pain can cripple the bereaved and increase sensations of isolation. Adaptation to grief is optimized when pain is acknowledged.

> When we surrender to pain, thoroughly and actively living our authentic personal response, we seem to move through feeling and on to new meaning. By surrendering to vulnerability and a loss of control, we gain power, we are re-possessed, become self-full and in charge again. When we fight and resist and contain the pain, the pain persists. (p.161)

Leder (1990) observes that pain initiates a quest for meaning: "Pain exerts a power that reverberates throughout the phenomenological field, shifting our relations both to the world and to ourselves" (p.79). There is a propensity for the pained body to recede. The dying may gather the life force of living, drawing whatever strength and vitality they can muster. The pressure of caretaking causes fear and exhaustion; boundaries erode, and social networks fade into the background as the bereaved succumbs to the cloistered world of the dying. For the caregiver, the life-world of the dying and the living may commingle; both experience sleeplessness, weight loss, and pain.

In the case of a sudden death, the presence of pain arrives swiftly and terribly. The bereaved may describe embodied grief sensations with words of trauma, such as wound, gash, abrasion, and amputation. "Physical pain always mimes death," states Scarry (1985, p.31). Clark (1993) observes:

> To say that the bereaved must experience the emotional pain of grief seems simple enough, but masks the complexity entailed in such expression. Nothing is said of the personal courage and endurance called upon in order to face anguish and suffering, to surrender to feelings that tear at a person's insides and push one near the breaking point with threats of destruction and self-disintegration. Cathecting grief is no mere discharge of emotional energy. Emotional energy is not simply withdrawn and invested elsewhere. One does not merely "let go" by forgetting and moving on in life. More accurately, the emotional commotion of grieving is the surface representation of a deeper transformative process in meaning, a remembering and honouring that creates potential for a sense of peace and acceptance. (p.152)

Like Clark, Tanner (2006) situates grief as an embodied entity that haunts the bereaved with shocking corporeal solidity: "We witness that loss again and again as our minds construct the absent presence of bodies we can no longer hold through images we are unable to touch" (p.131). In the absence of the loved one, material entities such as photographs, talismanic objects, clothing, and the like become imbued with hyper-real signification. Hallam and Hockey (2001) observe: "Mementoes, memorials, words, and artefacts can be understood as external cultural forms functioning to sustain thought and images that are conceived of as part of the internal states of living persons" (p.4). These become remnants of the dead. For the bereaved, the presence of these artefacts may provoke grief, as in the ruminations that Barthes (1981) attributes to the photograph of his mother (p.71). However objects can also offer temporary dwelling places for the dead, a sort of corporeal purgatory, whose material presence can comfort those experiencing loss. The act of touching, holding, stroking, and placing objects in space provides the bereaved with physical sensation, movement, and feeling.

> The transformative effects that deaths have upon lived material environments can also render the most familiar objects strange or disturbing by degrees. What was once a well-worn comfortable pair of shoes might become, after the death of their owner, the most powerful register of loss. Attempts to counteract sensations of loss ... involve a range of cultural strategies--to sustain (partial) physical connection; to replicate and 'freeze' deceased persons; to mark disconnection and realize the differences that deaths make; to build a 'living' social presence for the deceased; to 'replace' or reconfigure previous damage. (Hallam & Hockey, 2001, p.213-214)

Gundaker's (2001) study of African American burial rituals brings attention to the use of material objects in the landscape of death as a means of facilitating communication between the living and the dead. Pipes, for example, are buried in the earth to create a conduit between worlds, having one end of the cylinder upon the lid

of the casket and the other protruding through the ground. Gates and arches create thresholds, delineating the realms of the living and the dead but allowing for passage between. This allows for the ancestors to remain accessible to the living as "sources of power, guidance, and protection" (p.46). Planting trees on the gravesite creates a vital link between deep earth--the ground where the living dwell--and heaven.

> As an axis mundi, the tree bisects the horizontal plane, creating a crossmark or cosmogram that maps the relations of the living and the dead, matter and the spirit. In this respect, the vertical axis of the grave also "crosses" the earth, and the cross maps the life course and the pathways of powers. (p.33)

The presence-to-hand or nearness of devices that simultaneously herald the presence of the dead and yet signify their corporeal absence allows for encounters of signification within landscape. "In this way also notions of landscape begin to merge with notions of place; landscape and place conjoin intimacy, locality and tactile inhabitation" (Wylie, 2007, p.167).

This intimacy with the dead and the landscape through "tactile inhabitation" was once a means of allowing the living to release the dead through ritual practices. For example, the ritual of filing past an open casket, as distasteful as it may be to some, allows the bereaved to immediately and unmistakably situate the dead in a realm beyond the living. The act of dropping fistfuls of earth on a coffin, or tossing cremains to the wind, tangibly places the dead in the presence of landscape. In the absence of contemporary collective forms of mourning, grief and commemoration are often expressed in "distinctively personal ways" (Davies, 2005, p.65).

The loss of control that occurs with a prolonged death from a disease such as cancer may cause the dying to desire power over the death ritual--to disappear silently as if death is a failure of life. This sort of decision may initially seem appropriate to the bereaved, but denies them the ritual activities that initiate the placement of the dead in realms beyond the living, and that serve to provide reunification of the grieving individual within a community of support. As Davies discusses, the complex personal politics of contemporary mourning can cause conflict and additional sorrow. Family members, he notes, may argue over the caretaking or resting place of mortal remains. Disputes can lead to dissociation with family members and with the traditional landscapes for the dead, prompting the bereaved to carve out memorial spaces in alternative realms. In the case of the roadside memorial, we witness the choice of a public death site as the location for remembrance over the traditional "resting" site of the bereaved--the cemetery or graveyard. The roadside memorial is, however, a site of restlessness and of violent death, a poignant and yet tragic place to situate memories of the bereaved. In the

act of touching the damaged earth where the loved one died, of leaving talismanic objects that activate a discourse between the bereaved, the dead, and the landscape, and by visiting the site on a ritual basis to build and maintain memorial shrines, the grieving individual creates a haptic presence for the dead.

The roadside memorial could be situated amongst death traditions as a "non-place" (Augé, 1995). Building on Augé, Davies describes the non-place as one that sits outside the boundaries of what he names "ideal memorial sites" such as graveyards, cremated remains, and woodland burial. In his view, ideal memorial sites harbour hope.

> To talk of 'locating hope' is to link place and feeling and sentiment. ... Special places not only set an architectural framework around the hopes, fears and expectations that people bring to the ritual events taking place in them but they also draw and attract participants. Such places become built into not just our visual sense but also our spatial sense... . (Davies, 2005, p.115)

For Davies, the "hopeless non-place" is a place of invisibility, a location we pass through, where individuality is lost (p.170). Cast away from the normative sites of commemoration and memorialization--the cemetery, the church, the homestead--the itinerant dead seem restless, their tragic end displayed for all to see. Playing off Davies I cast the roadside dead as dwellers of the place-non-place, left "in transit, exiled from home and missing intense relationships"--homeless (p.170). Unlike the stone of tomb and gravemarker, the material objects that mark the roadside death are temporal. They fade and decay, eventually receding from view, unless diligent grief keeps the memory of the dead captive in their revenant location.

2.3 A Last Glimpse of the Land

> And Sir Thomas Browne, who was the son of a silk merchant and may well have had an eye for these things, remarks in a passage of the Pseudodoxia Epidemica that I can no longer find that in the Holland of his time it was customary, in a home where there had been a death, to drape black mourning ribbons over all the mirrors and all canvasses depicting landscapes or people or the fruits of the field, so that the soul, as it left the body, would not be distracted on its final journey, either by a reflection of itself or by a last glimpse of the land now being lost for ever. (Sebald, 1998, p.296)

Stroebe, Gergen, Gergen, and Stroebe (1996) employ the term "broken bonds" to describe the range of dominant approaches in Western society that assist in describing the processes of separation between the bereaved and the dead. These approaches are characterized in phases: the "romantic" (late eighteenth and

nineteenth century), the "modern" (early twentieth century), and the "postmodern". Grief practices in the romantic era ensured that the bereaved maintained an extended and highly visible relationship with the dead. Material relics such as jewelry woven from hair of the deceased, death-bed portraits, and elaborate mourning dress indicate that bereavement had a performative element with highly scripted social and cultural practices (Hallam & Hockey, 2001). Tombs of the wealthy often displayed elaborate effigies of the dead, as in the Tomb of Raffaele Pienovi (Genoa, ca. 1879) attended by a statue of the faithful bereaved (Aries, 1981, p.427). This intimacy of grief reflected the socially scripted "communion of souls" where bonds of parenthood, friendship, romantic love, and of a collective deity endured beyond mortal flesh (Stroebe, Gergen, Gergen & Stroebe, 1996, p.37).

> To grieve was to signal the significance of the relationship, and the depth of one's own spirit. Dissolving bonds with the deceased would not only define the relationship as superficial, but would deny as well one's own sense of profundity and self-worth. It would make a sham of a spiritual commitment and undermine one's sense of living a meaningful life. (p.37)

The tenor of grief practices in the modern era is captured by Freud's (1939) notion of *hypercathexis* where ties to the deceased are severed so that the life can return to normality (as cited in Stroebe, Gergen, Gergen & Stroebe, 1996, p.33-34). Freud (1939) rejected the notion of the Victorian eternal pair bond between the dead and the bereaved, noting that in prolonged grief, "We bury our hopes, our demands, our pleasures, we are inconsolable and refuse to replace them. We then behave as a kind of Asra, who die when those they love die" (p.184). To Freud the state of melancholia, or protracted mental attachment to the deceased, causes a drain of the "libidinal energy" leaving the bereaved emotionally compromised.

> Freud saw the psychological function of grief as freeing the individual of his or her ties to the deceased, achieving gradual detachment by means of reviewing the past and dwelling on memories of the deceased. This process is complete when most of the energy is withdrawn from the lost object and transferred to a new one. (as cited in Stroebe, Gergen, Gergen & Stroebe, 1996, p.34)

This notion of a deliberate course of detachment is often described as griefwork, and remains a common therapeutic practice in bereavement counseling (see for example Rando, 1988).

Within the postmodern perspective, there is a recognition that grief is variable (Stroebe, Gergen, Gergen & Stroebe, 1996, p.41). In cases where the death involves a primary attachment, as in a spouse, child, or parent, individuals are more likely to suffer complicated grief, whereas the loss of friends, co-workers, or emotionally-distant family members may trigger distress and sadness, but rarely intense grief. Weiss (1993) articulates two classes of attachment: the first characterizes emotionally

intimate affiliations or "relationships of attachment" and the second, "relationships of community" (p.271). Although each class of association creates different intensities and durations of grief, recovery moves in similar phases. Initially, loss is denied; the death is construed as surreal, as in the phrase "this is not really happening to me". The second phase is marked by hopelessness and depression; here the permanence of the death is negotiated, and then finally accepted in phase three (p.278-279). In cases involving a parent-child bond, the likelihood of prolonged sorrow or "failure to recover" is increased. "When it is a child that has died, the parents' protective feelings, which make for a near permanent need to save the child from hurt, produce a protracted phase of protest and search. Associated with this is almost unbearable pain produced at least in part by helplessness to save the child" (p.281). Clinical intervention in the case of a parent-child loss, even when that loss is of an adult child is "typically met with only partial success" (Rubin, 1993, p.299). Examining the effects of this sort of loss over many years revealed that "symptomatic and relational investment in the deceased remain elevated" for a significant period of time (p.299). This may account for the relationship that bereaved parents have with the site of a child fatality. In Reid and Reid's (2001) study for example, the majority of roadside memorial sites were erected for child and youth fatalities. A respondent whose two daughters died in a vehicle crash reported that "just knowing the two white steel crosses stand at the fatal intersection helps her cope" (Reid & Reid, 2001, p.347). In Owens' (2006) study, 24 of 28 roadside memorials were erected for teenagers and young adults. What is less certain is whether attachment to the death site prolongs bereavement. According to Rubin (1996) "Based on extensive research with bereaved parents, we believe that the intense focus on the deceased child and his or her memory occurs frequently and should be thought of as significant risk factors following child loss" (p.229).

Teresa Johnson maintained a memorial for her daughter for over two years (Collins & Rhine, 2003, p.235). The roadside memorial erected for Susan Hollingsworth Wilson's son and husband had been, at the time of Owens (2006) study, regularly maintained for over seven years (p.122). The memorial for Debbie and Dawn Marie (deceased 1995) (Figure 2.5 & 2.6) was photographed in the autumn of 2008 and the memorial for Ashleigh Erin Cohoe (deceased August 24, 1999) was recorded in December of 2007 (Figure 2.3 & 2.4). Collins and Rhine (2003) comment:

Figure 2.3. Memorial for Ashleigh Erin Cohoe, February 16, 1985 - August 29, 1999.

Figure 2.4. Memorial for Ashleigh Erin Cohoe, February 16, 1985 - August 29, 1999.

Figure 2.5. Memorial for Debbie & Dawn Marie, December 1, 1995

Figure 2.6. Memorial for Debbie & Dawn Marie, December 1, 1995.

> Among the numerous unreasoned responses to the sudden death of a loved one is this: Being unable to undo or reverse the course of recent events, the bereaved may feel a strong urge to "do something," and preferably something tangible. Whether it is to momentarily occupy their racing minds, to busy their hands, perhaps to keep from fully accepting the hard reality, informants report going to the fatal site either alone or with friends. In part it may be a learned ritual, the same one that causes some to place flowers on a grave years or even decades after the death. But at the site of the very recent death there is no monument, no point upon which to focus except perhaps broken glass or a splintered utility pole, nothing to denote the gravity of what transpired. Sometimes on the first trip, certainly on subsequent visits, this is remedied by beginning the memorial. This fails to fully explain, though, the long term effort some expend to maintain these poignant symbols. (p.234)

Dixon Hunt (2001) observes that the presence of a memorial within a given site alters the perception of the site. However, the potency of the site is dependent upon whether or not the location has witnessed the commemorated event.

> There is doubtless much more power exerted upon our historical imagination when a site is actually where the memorialized event occurred, because then we can say, "here, right here, it happened; on this very ground..." It is also possible to conceive of some locations that lack all interventions by landscape architecture, even any monumental record, as still exercising a memorial power upon people who have a special knowledge of or association with that place. (p.24)

In the urban location, roadside memorials can cause distress to residents who live near a crash site. In September of 2008, the memorial to two workers who died while laying cable on a busy commuter route in Winnipeg was removed. Protest signs representing each side--the bereaved and the objectors--were erected upon the site (Santin, 2008, p.B1). In Sonoma County, California, the roadside memorial for Pattie Hansen's daughter was removed, as well as four other crosses in the area. Wolf (2009) observes:

> To me, the shrines--cascades of plush toys, balloons, handwritten prayers and reminiscences, flowers, T-shirts, liquor bottles, photographs, candles--manifest the secret, yet highly visible, wounded heart of community.... It is sad though, that we have become numb to the murders in our own communities--on the street, in front of our homes--and the thousands who suffer in the wake of each death. We are so used to it that we rarely notice anymore. But the shrines call to me, to us, to notice, to remember, to be aware--and hopefully, to act. (para.1-2)

The notion of seeing virtue in violent acts (Foote, 1997) may account for the co-opting of DOI (driving under the influence) death shrines by organizations such as MADD (Mother's Against Drunk Drivers). Ironically this directing of "other-blame" has been associated with protracted bereavement (Tennen & Affleck, 1990 as cited in Landsman, 2002, p.17). However it is equally important to note that these sorts of deaths--sudden, violent, traumatic, and with a definable villain--are typically associated with poor bereavement outcomes. Here the tragic death is used to advance a particular agenda, by all means a righteous agenda, but nonetheless one concerned more with inciting political action than with mediating grief.

In the wake of Riley's (1992) observation that "the human experience is inherently rooted in place and that all human experience has a spatial grounding" we are witnessing surprising trends in attachment to deathscapes (p.29). Firstly, there is a trend toward to territorializing temporal sites where death has occurred by claiming them as sacred sites. In this action the bereaved claim public space as a site for performing grief, mediating damaged ground, and broadcasting tragic events. This, as Harrison (2003) articulates, is a form of place-making, even if that dwelling place is ephemeral (p.19). Secondly, death space becomes nomad space--the bereaved have mobilized the dead--rejecting traditional resting grounds in favour of public sites where the dead can remain present in everyday life. A respondent in Lohman's study of a memorial mural in Philadelphia characterizes this phenomenon:

> The mural's just awesome. It made me feel like I don't always have to go to the gravesite to visit him. Because, I really don't like to go to there. But we go at least two or three times a year, on his birthday, the anniversary of his death, you know, like holidays. But the wall, I go past it every night, 'cause I go that way to work, and I come past it every morning. (Roxanne Williams, as cited in Lohman, 2006, p.197)

Finally, in some instances the memorial is only maintained for short intervals of time, while in others the site is preserved for an extended period. Evidence is often present that significant events such as birthdays, Christmas, and the date of death are observed at the site. In scenarios where the bereaved is suffering from profound grief, the process of *hypercathexis* (Freud, 1939) could at least partially account for the fervent fetishism and intertwining of the bereaved with the roadside memorial site. As Kirkman (2007) describes:

> [T]o perceive the world is to be perceptible within it: I perceive the world only because the flesh of my body intertwines with the flesh of the world. This intertwining is not always benign, however, and the overlapping or even collision of flesh on flesh can harm me even to the point of obliterating perception itself. Vulnerability is the price of perception. (p.21)

Further studies could be executed to determine if this attachment to landscape allows for grief to dissipate or alternatively if transference of grief from the bereaved occurs when emotional energy once directed toward the deceased individual is relocated to the death-site.

2.4 The City of Earth

> What makes Argia different from other cities is that is has earth instead of air. The streets are completely filled with dirt, clay packs the rooms to the ceiling, on every stair another stairway is set in negative, over the roofs of the houses hang layers of rocky terrain like skies with clouds. We do not know if the inhabitants can move about the city, widening the worm tunnels and the crevices where roots twist: the dampness destroys people's bodies and they have scant strength; everyone is better off remaining still, prone; anyway, it is dark.
>
> From up here, nothing of Argia can be seen; some say, "It's down below there," and we can only believe them. The place is deserted. At night, putting your ear to the ground, you can sometimes hear a door slam. (Calvino, 1972, p.126)

> No one mould us again out of earth and clay,
> no one conjures our dust.
> No one.
>
> (Celan, 1995 as cited in Holloway, 2004, p.14)

Harrison (2003) reports that a terrible fate awaited ancient Greek generals who failed to return dead soldiers to Athenian soil. "To deprive the grief-stricken of the loved one's remains was a calamity worse than the one that brought on their grief, for it denied them the means by which to meet their obligation" (p.143). Thus those who failed to repatriate the remains of the dead were sentenced to hang.

> One could say that the torments suffered by the souls of the unburied in Hades are imaginary projections of the torments and guilt suffered by their loved ones under the sun. In the absence of a body the latter were at a catastrophic loss, their grief could not find its proper object; hence the work of mourning, by which the dead are made to die, was destined to fail. The missing body meant that the deceased person was fated to remain, in effect, undead--a condition, once again, that speaks above all of the open-ended, unreconciled psychic state of the grievers. (p.143-144)

World War I left in its wake eight million dead (Heathcote, 1999). Of the Commonwealth fallen, 587,684 lie in identified burials; 526,974 are commemorated in memorials; and 187,853 are unidentified (Commonwealth War Graves Commission, n.d.). The carnage of the war was unspeakably horrific, beyond the comprehension of most contemporary Western experience. The altered nature of warfare in the Great War created tremendous hardship; human bodies were no match for modern weapons such as machine guns, grenades, long range shells and mortar, poison gas, tanks, and aerial attacks (Summers, 2007, p.13). Gilbert (2006) remarks that life in the trenches was akin to being buried alive in an "unnerving parody of a modern city" (p.147).

> In the city of death that was the front, most normal categories of experience were transformed--turned upside down or polluted. "Buildings" above ground were fabricated

> from the bodies of the dead while the "life" of the living, such as it was, subsisted beneath the earth, in the underground world to which the dead would ordinarily have been consigned. Rats lived with humans, and birdsong was drowned by the anger of guns. ... And with the technological innovation that made possible the introduction of deadly gases as weapons of combat, the air that ought to be the very breath of life brought death instead. (p.151)

Faced with the overwhelming task of repatriating the deceased, many countries decided to leave the soldiers in foreign soil. Working under the auspices of the British Red Cross, Sir Fabian Ware and his unit began to identify the dead on the battlefields where they had fallen. Following Ware's initial efforts, the Commonwealth War Graves Commission was formed to procure lands for cemeteries and memorials. The design team included Sir Edwin Lutyens, Sir Herbert Baker, Sir Reginald Blomfield, architects; Arthur Hill, the assistant director of Kew; Gertrude Jekyll; and Rudyard Kipling as literary advisor (Summers, 2007). In America, a similar decision was originally made to leave solders' bodies where they fell, although as Stern (2001) reports, "Americans have been particularly eager to return the remains of war dead to their native soil, while other nationalities have been content to leave the fallen on the battlefield" (p.109). Given the option of repatriating the dead, however, forty percent of the bereaved chose to leave the dead on foreign battlefields (p.109). Initially in the United Kingdom, wealthy families successfully lobbied to have remains exhumed and repatriated, but Ware pressured the War Office to arrest the process on the grounds that officers would wish to be buried with their fallen men (Summers, 2007, p.15). And in 1917, General Macready, adjutant general of the British Expeditionary Force, decreed that memorials for officers and for service men would be equitable. Formerly, the practice had been to bury enlisted men in mass graves, and officers in individual plots (p.17).

> These dead deserved the honour which had been shown in this way to the former great of the earth, and as they could not be brought in their hundreds of thousands beneath the sacred shelter of existing monuments, structures at least as lasting must be erected at the spots in distant lands where their comrades buried them. (Ware, 1925 as cited in Summers, 2007, p.17)

With so many human remains sewn into the earth, identification of many of the dead was impossible. "The land is now a wilderness of shell holes, overgrown with rank vegetation, cumbered with barbed wire, with bombs and shells and fragments half buried all over it, and sown thickly with burials" (Kenyon, 1918, as cited in Summers, 2007, p.19). As Heathcote (1999) describes:

> There is a special connection between the soldiers of the First World War and the earth which goes deeper than the condition of the dead now lying within it. The war on the Western Front was fought almost solely in the mud, in trenches dug into the soil, and the dead lay in huge craters formed by heavy artillery shells. The wounded drowned in mud, the dead were consumed by it, the battles themselves were over a few feet of the barren earth which

> had been turned into a nightmare landscape of sludge and human remains. Before the great offensives, soldiers marched past huge mass burial pits that had been dug in expectancy of the great casualties to follow; they would look down into the earth and see their own graves. (p.43)

Sir Frederic Kenyon, director of the British Museum and primary architectural advisor to the Commission visited France twice to inspect the burial grounds, and expressed a particular concern about the commemoration of unidentified remains: "Yet these must not be neglected, and some memorial there must be to the lost, the unknown, but not forgotten dead" (Kenyon, 1918, cited in Summers, 2007, p.19). For Sir Edwin Lutyens, the magnitude of the war dead and the mind-numbing devastation of the battlefield landscapes provided a humbling design challenge; jerried crosses that staggered across the landscape marked where men "were tucked in where they fell" and the "wilderness of annuals" that sprang red poppies atop the torn earth led him to state that "no other monument is needed" (Lutyens, 1917 cited in Stamp, 1977, p.5). The Menin Gate at Ypres in Belgium was one of several sites chosen to memorialize the missing. Designed by Sir Reginald Blomfield, the memorial arch hosts "tens of thousands of inscribed names ...[which] poignantly underline the scale of the losses" (Heathcote, 1999, p.45).

The single female figure which stands, head bowed beneath the twin pillars of the Canadian Memorial at Vimy Ridge (designed by Walter Allward, ca. 1936), weeps for the mothers, daughter, wives, and lovers who never saw their loved ones return to native soil, and on their behalf, watches over the remnants of the diasporic war dead, who lie row on row below her feet. For Harrison (2003):

> To transform natural death into human death means in effect to give birth to the dead in their afterlife. Perhaps this is one reason why women have traditionally played such crucial roles in ritualized mourning and lamentation in general. For dying in the full human sense is a kind of birth, while the afterlife--understood phenomenologically and not necessarily religiously or doctrinally--is the new and altered condition the dead are born into (as souls, images, voices, masks, heroes, ancestors, founders, and the like). Eventually this afterlife will itself expire, at which point human dying gives way to the remorseless oblivion of natural death. As long as the living "care" for the dead, the place of that persistence remains open. (p.154)

With so many absent bodies, the bereaved were denied the crucial corpse over which to care and to lament, through which to solidify the severance between the living and the dead. Summers (2007) reports that Annie Souls of Oxfordshire kept a candle burning in the cottage window for her son Fred who was lost at the Battle of the Somme (p.43). Wolmer (1920) captures the anguish of the bereaved in stating that the work of the War Graves Commission was misguided: "The idea that you are entitled to take the bodies of heroes from the care of relatives and build them into a national state memorial" was a notion, in his view, that caused "so much anguish

to the country" (as cited in Summers, 2007, p.25). In this corporeal omission, the cenotaphs, or "empty tombs" (from the Greek *kenos + taphos*, Webster's, 1983, p.220) erected in public squares far from the battlefields became substitutes for "bringing home the boys". Stamp (1977) observes: "In the battles of 1914-18 human lives seem to have been as expendable as shells, but each life was to receive a permanent memorial in stone; the Great War provides many such ironies" (p.6). For Simpson (2006), "the power of the various tombs of unknown soldiers derives from their standing in the place of the bodies that never came home, or found home" (p.42). Where memorials lie in proximity to battlefields, the descendents of those liberated keep memory alive through ceremonies of perpetual gratitude, tourism, and educational programs that inculcate contemporary youth (see Iles, 2003). As Schama (1995) describes, in such instances the dead now "assumed the form of the landscape itself. A metaphor had become a reality; and absence had become a presence" (p.25). This presence is provided by landform and carved stone, while absence is experienced in the photographs that fill the exhibition halls at the Washington, D.C. Holocaust Museum, or in the poignant notes of the "Last Post", bugled each evening at 8:00 p.m. beneath the Menin Gate at Ypres (Summers, 2007, p.23).

Responses to commemoration of the war dead has evolved as the last veterans of the Great War have passed on, and the "lest we forget" is often forgotten by generations spared the horrors of war. But the sound of silence that settles upon the city at 11 a.m. every November 11th, never fails to stop my activities, even as the thunder of cannons that reverberates in my hollow chest sends the household dogs scurrying for cover. "The interplay of sound and silence" that transforms the ordinary landscape into a "place apart from the quotidian" (Marshall, 2004, p.41) provokes contemporary acts of remembrance; where pinning the poppy on an overturned lapel, the laying of flowered wreaths by widows and mothers of absent sons, and the tracery of names upon the cenotaph create an intertwining between the living and the so long dead. In this, the war memorial remains a locus for embodied remembering (p.43).

In Canada, the ethnic diversity of population, our physical distance from the battlefields, and perhaps the fact that the men who died in war were often so young that they left no descendents, hastens the memorial's withdrawal from active public life. In July of 2006 for example, three young men were photographed urinating on the National War Memorial during Canada Day celebrations (*Police seek 'despicable' men who urinated on war monument*, 2006). In Sudbury and North Bay, Ontario, similar actions were observed and the perpetrators arrested (Canadian Broadcasting

Corporation, 2006). The Tomb of the Unknown Soldier, whose remains were repatriated from France in 2000, is apparently also a favoured drinking location for errant youth. Bob Butt, director of communications for the Royal Canadian Legion comments: "The Tomb is a sacred place, the area surrounding it is consecrated as a graveyard. It's the same as if you went in and urinated on someone's grave" (Proudfoot, 2006, para.6). In the United Kingdom and Europe, the material presence of a war memorial remains essential; however, "shifts in officially sanctioned remembrance and this widening range of recognition arguably creates new traces of a more inclusive remembrance in the landscape" (Marshall, 2004, p.43). For example, in Cheltenham, in addition to traditional war commemoration, the town centre memorial site has hosted tributes to Lady Diana, Princess of Wales; wreaths to acknowledge the terrorist attacks upon American soil in September of 2001; a floral tribute in recognition of the Palestinian Solidarity Campaign in 2002; and demonstrations, poetry readings, and flowers of solidarity for the families of soldiers in Iraq (p.50-51). Marshall's findings correlate with those of Gough (2000) who observes: "War memorials have been increasingly valued as loci of local, civic and national memory. Yet their meaning is rarely fixed" (p.214). Sites of memorialization, commemoration, cataclysmic destruction, or conflict are often co-opted as sites of protest and peace. In this act perhaps the sacrificial bodies of the fallen dead are brought into presence and set to peace. Heidegger (1971) states: "To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature. The fundamental character of dwelling is this sparing and preserving" (p.147).

In Don DeLillo's 2007 novel *Falling Man*, the dead of 9/11 are displaced by disaster. Bodies blasted and burned to ash, they dwell nowhere in particular, but at the same time their presence in Manhattan is pervasive and their proximity to the living, insidious: "The dead were everywhere, in the air, in the rubble, on rooftops nearby, in the breezes that carried from the river. They were settled in ash and drizzled on windows all along the streets, in his hair and on his clothes" (p.25). By contrast in Calvino's (1972) fanciful city of Argia, the dead dwell within their rightful place, deep below the earth at a respectful distance from the living. With the contemporary shift towards placing graveyards on the periphery of the city, the remains of the dead have become as inaccessible to everyday life as the incinerated dead of 9/11. Senie (2004) observes: "It may be precisely because cemeteries and the function they once served have receded from civic consciousness that the practice of spontaneous memorials has flourished" (p.45).

Unlike the fallen combatant, the roadside dead are not champions of the free world, although in Hartig and Dunn's (1998) study region of Newcastle, New South Wales, young men who died in highway tragedies "are valorized within their milieu, using crash artefacts and personal objects as powerful signifiers at roadside memorials" (p.18). Similarly in Grider's (2006) study of the spontaneous shrine following the bonfire tragedy at Texas A & M University in 1999, the dead are deified as "Twelve Aggie Angels" (p.215). However as with the battlefield memorial, the roadside memorial and spontaneous shrines mark the site of tragic events, consecrating the ground where individuals died. Like the war memorial or cenotaph, the memorial sites continue to attract commemorative objects and ritual activities despite the absence of bodily remains, although inarguably on a more individual basis and for dramatically less time. Similar to the endless fields of uniform stone standing upon the killing fields of World War I, the violence of death is present, but yet absent from the site of a roadside shrine. Each in turn, serves to "simultaneously remind of tragedy and cleanse the site" turning a location of horror, pain, and tragedy "into a space of love and memory" (Thomas, 2006, p.27).

2.5 The Politics of Absence

> The cross-cultural pervasiveness of spontaneous memorialization shows not only the existence of shared needs but, in some cases, an insistence upon recognition of values held by subgroups and a demand for reinterpretation of the individual or event by the broader culture. In these ways, spontaneous memorialization can become a political act, perhaps made more effective by its status as a mourning ritual demanding respect and attention. (Haney, Leimer & Lowery, 1997, p.169)

For those who mark the death-site of loved ones on the street corner or highway right-of-way, the commemoration of the dead and the expression of grave sorrow are of immediate concern (Reid & Reid, 2001, p.351). However, the roadside memorials also have performative intentions, in that they are intended to serve as warnings to other motorists to drive cautiously, to allow for others who have suffered or witnessed similar tragedies to grieve, and to serve as elegies to what are perceived as unjust deaths (Thomas, 2006, p.27; Westgaard, 2006, p.155). As a respondent to "Room for Debate" observes:

> Legislated or not, I don't think we will see the end of roadside memorials. My personal experience has been that the sight of them makes me slow down and acknowledge that somebody's someone has been lost here; love and grief mark the spot. I think that a memorial that slows down the Indy 500 craziness of our highways and too-busy lives, and reminds us that our lives and our "now" are precious, is not a bad thing. (Julie, 2009)

The effect of roadside memorials on traffic safety is quite often unfavourably reported in news media and touted as a compelling reason for removal of the shrines. As Kevin Gutkneckt (2005, as cited in Robinson, 2008, para.6) of the Minnesota Transportation Department states: "The bottom line is safety. We don't want things built on the roadsides that could cause a crash." Reynolds (2008b) reports that the states of Maryland and Wyoming, USA have opted to remove all roadside memorials because of highway safety concerns (p.B3). The majority of official roadside memorial policies include a caveat allowing for removal of the shrine should it fail to comply with regulatory guidelines. For example, regulations provided by the Texas Department of Highways require roadside memorials to be less than 30" in height, warn that the shrine must not distract motorists or be placed on private property without written consent, restrict the categories of artefacts that may be placed upon the site, and forbid placing the memorial on traffic control devices (Reid & Reid, 2001). However as Reid and Reid reported in their analysis of memorials in Texas, most observed sites failed to comply with these regulations (p.352). Following a public consultation process in 2004, the Nevada Department of Transportation (NDOT) decided to continue to allow the erection of vernacular roadside memorials, provided that they, as in the Texas regulations, complied with scale and roadside placement restrictions. However, this, as Einwalter (2007) reports, "conflicts with the fact that NDOT not only permits, but promotes, sanctioned art along the public right-of-way, including art on sound walls and overpasses which have been incorporated for visual aesthetics" (p.345).

Tay (2008) recently concluded a study on the effect of roadside memorials on motorists' behaviors. Surprisingly, his study revealed that roadside memorials influence road safety positively, findings that correlate with evidence from more qualitative observations. "A number of people that I interviewed told me that they automatically slow down or are more cautious whenever they see a roadside memorial, whether or not they have any connection to the memorial or knowledge about what caused the accident" (Everett, 2008 as cited in Bailey, 2008, p.A3). Similarly, Collins and Rhine (2003) conclude that: "The issue of traffic safety seems generally exaggerated perhaps by some who oppose memorials on other grounds" (p.238-239). Tay (2008) conducted a post-crash analysis at several memorial sites, collecting significant data at four sites that indicated that collisions had decreased. For example, data collected on the Deerfoot Trail, a significant commuter route through the city of Calgary, Alberta indicated "an average reduction of 8.5% to 16.7% in the number of collisions of all severities" (p.6). An experiment on the

effect of a roadside memorial upon behaviors at red lights (using a mock shrine) also indicated a significant reduction in the frequency of violations (p.9). As for the implications of this study on memorial policy, Tay concludes:

> However, since no study thus far has found any negative safety effects, either in the long term or short term, there does not appear to be a down side in allowing roadside memorials, at least for a limited time period, and there may be some positive short term safety effects at some locations. (p.15)

Tolerance of public grief, intolerance for the "visual blight" of artefacts left at memorial sites (Collins & Rhine, 2003), and an awareness of the public service potential of roadside memorials are factors that may contribute to the development of officially-sanctioned commemorative signage for crash victims. In America, the erection of vernacular memorials, particularly those that include religious symbols, ignites "opposition that is couched in the context of church/state separation" (Collins & Rhine, 2003, p.239). As Gaylor (2005, as cited in Robinson, 2008) states: "There's this tendency to litter our landscape with crosses without considering whether this is the best way to memorialize your loved one. We can all feel sorrow about a roadside accident, but do we have to be preached at every time we drive by?" ("Appropriateness," para.3). Roadside memorials are not exclusively composed of crosses, although secularly speaking, the cross is a convenient form on which to hang a wreath or other memorial artefact, and is simple to construct and to drive into the earth. In the case of a roadside memorial, the use of the cross resurrects its function as a symbol of brutal, tragic death (Everett, 2002, p.23), and serves to claim terra incognita as a sacred space (Eliade, 1959, p.32). The new world genesis of the roadside memorial is consistently attributed to Spanish colonized regions where *crucitas* (little crosses) were used to mark the resting places (*descansos*) of a funerary cortege en route to the local burial ground. A wayside cross within Catholic traditions is also perceived as a cue to pray for the deceased because "at this place a person left the world without the preparation of the church" (Griffith, 1995, as cited in Reid & Reid, 2001, p.344). This tradition can be traced as far back as the 1600's. Everett (2002) reports that the governor of New Mexico (ca. 1700) banned the practice, as obedient pilgrims at the *descansos* became easy targets for hostile tribesmen (p.27). Thus we see that roadside memorials have long been perceived as perilous to passersby.

In contrast, as Rando (1988) explains, the contemporary decrease in formal ritual behaviors often leaves the bereaved without a clear set of guidelines to address and to potentially resolve grief: "[T]hose bereaved by a death sometimes find they

have no idea what to do next" (p.262). Ritual behaviors allow the bereaved to structure grief and to "make a statement" about sorrow and loss.

> By placing tributes at sites of loss, mourners can ease the burden of their grief. After all people often go to traumascapes not just to remember and mourn but to leave something of themselves behind. For victims' loved ones and locals living around sites of tragedies, in particular, the objects places at these sites could have a redemptive quality, connecting places of death to life, loyalty and love. (Tumarkin, 2005, p.83)

The performative aspect of the spontaneous memorial is to Westgaard (2006) "something that contributes to the 'correct' experience of grief", by allowing for the bereaved to "deal with the loss" in a public manner as with traditional ritual activities (p.156). Indeed, as Harrington (2009a) observes, "Spontaneous memorials also point to a need in contemporary landscape to acknowledge death, not as a planned 'land use,' but as a place formed by collective ritual" (p.89). To Haney, Leimer and Lowery (1997), the spontaneous memorial is evidence of social upheaval and a new "social order":

> Spontaneous memorialization suggests instead the effort to reinvest ritual with new meaning by moving ritual into the public sphere, by acknowledging the fears and losses felt by the members of the larger community, by reinserting the importance of the individual through emphasizing both individual qualities of the deceased and individual needs of the survivors, by enlarging the definition of those impacted by a death to include previously excluded groups, and by acknowledging the social issues implied in violent deaths through allowing the grieving to be done in public without institutional guidance. (p.169-170)

Fizli (2008) acknowledges that the majority of roadside memorial makers describe the recognition of grief as a primary concern in the claiming of a death-site, adding that the warning aspect of the memorial is "in some cases, a secondary rationale for justifying the placement of the memorials" (p.A3). In the wake of a sudden and tragic death, the bereaved will often express a desire to prevent others from suffering similar heartbreak. As Hallam and Hockey (2001) point out, "memorialization therefore facilitates relationships between the living and the dead. Highly volatile, it encompasses the power and vulnerability of the dead who are both revered and protected. This power not only demands responses from the living but can also be appropriated by them" (p.90).

In the case of what is perceived as unjust death, such as a death caused by a perpetrator whose actions are illegal, un-ethical, or acts of terrorism, the preventative aspects of the individual or collective spontaneous memorial may be co-opted by an external agent as a means of advancing an altruistic or political goal. Several provinces and states have recognized the desire of the deceased to ensure that their loved one has not died in vain by initiating partnerships with organizations such as Mothers Against Drunk Driving (MADD) as a means of warning motorists about

the deadly ramifications of irresponsible behaviors. Application forms for MADD or DIU memorial markings typically require proof that the accident was a result of illicit behavior (see for example: Texas Department of Transportation, n.d.) and in some states a fee is charged for the memorial marker. In Manitoba, MADD crosses are permitted to stand for three years (Manitoba Transportation and Government Services, 2005). The politicization of the roadside shrine alters the way in which "death and the deceased are spatialised … to create narratives that resonate in further social settings" (Hallam & Hockey, 2001, p.82-83). For Hallam and Hockey, death sites that evoke a variety of potential meanings take on the characteristics of Foucault's (1967) *heterotopia*, a singular site embodied by multiple spatial dimensions: "In both mundane and abject space, however, death has the power to create a heterotopia, that is, the layering of meanings at a single material site" (Hallam & Hockey, 2001, p.8). What role then does the shift in the performative meaning or intentions of a politicized memorial play in the mediation of grief? This is an important question to ponder, particularly at a time where there is an increased propensity for temporary memorial markers to become permanently marked. At Virginia Tech, where in April of 2007, after thirty-two students were gunned down, a make-shift memorial of thirty-three "Hokie" stones emerged in the wake of the tragedy. The stones were unfettered, and mourners could move them about. Calorusso reports that the temporary memorial provided a stone for the shooter, a severely mentally disturbed man, allowing the bereaved to respond materially to a representation of the perpetrator (Personal correspondence, January 26, 2009).

Attachment of grief and of memory to a memorial site is a process of accretion facilitated by the laying of and maintenance of material objects upon the site. This entails, as Hallam and Hockey (2001) observe, an "intensive investment", as the bereaved returns time and time again to the memorial site to "renew and update it with memorial objects as time passes" (p.152). In Hogan and DeSantis's (1996) study of bereavement in adolescent siblings, attachment takes on several essential roles in the mediation of grief. In the most intense phases of grief, attachment allows for an ongoing relationship with the deceased. In the case of a memorial shrine, objects--photographs and personal items--both represent and manifest a material presence for the dead. Caring for the material remains upon the site leads to a sense of responsibility for ensuring that the deceased is commemorated. Attachment also allows the bereaved to engage in "the construct of personal growth" as caretaking extends notions of awareness of others and a sense responsibility for the deceased beyond the immediately personal realm (p.250-251).

Additionally, prolonged attachment to a death-site facilitates a sense of ownership and entitlement towards the death-site; a process that in the case of the Virginia Tech site appears to have led to the decision to obliterate the memorial marker for the gunman. Similarly, in the case of the MADD memorial markers, it is only the victims who are commemorated. "Tragic death and the deaths of those viewed as 'deviant' and 'worthless' can become socially invisible, the former omnipresent as a 'taboo' or an 'unmentionable' event'; the deaths of the latter being 'unmarked'" (Hallam & Hockey, 2001, p.90).

A sense of injustice or unrequited anger towards a death-event is likely to initiate a prolonged memorial response. As Simpson (2006) observes, "Rituals of memorialization exist to assimilate these intense and particular griefs into received vocabularies and higher, broader realms than the merely personal" (p.2). According to Hallam and Hockey (2001), "while communities of commemoration construct highly differentiated social identities for the dead, the threat that the dead body will be reduced to an anonymous materiality remains a disturbing prospect" (p.89). Thus in cases of unjust death, the dead are more likely to become martyred to an external cause and the death-site more likely to be sanctified.

> Sanctification demonstrates most clearly the relationship of landscape and memory. These places are transformed into monuments that serve as reminders or warnings, the function indicated by the Latin root of the word monument. The site is transformed into a symbol intended to remind future generations of a virtue or sacrifice or to warn them of events to be avoided. (Foote, 1997, p.8)

The activity of valorizing the deceased and sanctifying the death-site allows the bereaved to make meaning from "the sense of unfairness and injustice that such deaths bring. … If some good can come out of their loved one's death--for instance, better drunk driving legislation--then the death may seem less meaningless" (Rando, 1988, p.108-109). Perpetrators, however, also have family members, friends, and relatives that grieve their loss. Ware (2004) observes:

> Spontaneous memorials give shocked and grieving survivors a way to react quickly, directly and urgently to a situation that is out of their control. In addition they are available to disenfranchised mourners who are not closely associated with the victim or those who are not permitted to participate in conventional funeral rites. (p.130)

The relative anonymity of a spontaneous shrine allows survivors, or family members of the perpetrator to publicly express a grief that might otherwise be suppressed. This may include creating a shrine for the shamed deceased person, or actively contributing to the memorial for the victim. Reynolds (2008b), for example, provides testimony that significant objects left at Rachelle Léost's memorial shrine were not provided by family members (p.B3). In such actions the bereaved can acknowledge

loss, participate in public death rituals, demonstrate respect for the victim, direct sympathy towards the bereaved family, and add their voice to the call for justice at the site.

Although as we have seen, the performative emissions of the roadside memorial allow for personal aspects of grief to be harnessed for political transmission or for betterment of safety in the public realm, fixation on the death-site is likely to hold grief captive to a particular location. In Hogan and DeSantis's (1996) discussion of bereaved adolescents ongoing attachment to a deceased sibling, survivor resilience reaches a turning point when the youth achieve two particular understandings. One is a comprehensive understanding that the death is permanent, and the second is related to a "realization" that they must resume their lives "in spite of the permanent lack of proximity to their deceased siblings" (p.249). In the case of the conversion of a temporary shrine to a permanent memorial marker, the likelihood of a memory attachment to a death-shrine is increased because the material presence provides a physical manifestation of the spectral absence. As Hallam and Hockey (2001) contend, "The multiple and ambiguous meanings that we find inscribed in space, place and objects, although diverse, all share a fundamental role in creating and sustaining temporally located relationships between the living and the dead--and further situate the living in relation to their mortality" (p.85). In a positive sense, the permanent memorial shrine may, as Foote (1997) observes, provide "remedial measures [that] often outlive the memory of the disaster that spawned them" (p.168). However, this attachment to a death-site may interfere with the ability of the bereaved to release grief and to regain a sense of hope and optimism for the future (Hogan & DeSantis, 1996, p.249).

2.6 The Howling

> The dead do not whisper, they howl. It is the density of the earth that decreases the sound of their cries. Their sound is strained and deamplified (Hejduk, 1988, p.341).

In Chile, during the time of General Pinochet, women who had lost loved ones to the regime wore small photographs of the missing men pinned to their mourning dresses. In this act the invisible dead became politically present. The voice of grief, silenced by the absence of evidence, was given the power of speech. Dorfman (2006) observes:

> The central drama of those women was, after all, that they had no body to oppose to the denial of responsibility by the authorities, no way of countering the refusal of the judges to accept writs of habeas corpus because, to put it bluntly, there was no corpus. No body. Dead or alive. (p.256)

In Kozak's (1991) study of violent death in the Tohono O'odham people of Arizona, "dying badly" sentences the deceased to a restless half-life. In this state, the dead, filled with longing for severed earthly ties, are drawn to the living. However, in these visitations, the dead transmit a sickness to the bereaved, which in recognition of Harrison's (2003) comment, could be cast as a form of profound sorrow: "The dead like to stay close to the living, to be sure … . To realize their fate and become truly dead they must first be made to disappear" (p.1). The dead must be lured with ritual and artefacts to an alternative dwelling location--that of the deathscape. Everett (2002) reports that in Britain it was once custom that suicides and "anyone considered unworthy of burial in consecrated ground or at risk of returning to trouble the living, be buried at a crossroads outside of town, often at the foot of a wayside cross" (p.20). In some cultures, the crossroads is provided with particular mythic attributes as if the location were a conduit between worlds: "I went down to the crossroads, fell down on my knees. Asked the Lord up above, 'Have mercy, save poor Bob, if you please" (Johnson, 1936).

The roadside location for the Tohono O'odham revenant dead fulfills two social functions: The memorial site locates the errant spirit of the tragically dead, but it also provides a location for the expression and activation of the profound grief that follows in the wake of sudden tragic death. The ritual activities and placing of enticing artefacts for the deceased is likely to trigger waves of grief, but the ritual activity gives structure and meaning to errant emotions. One example of a victim of a heinous crime is John Walsh, founder of "America's Most Wanted". His six year old son Adam, was brutally murdered. Walsh's restless, unrequited sorrow was confounded by the fact that Adam's body was never found, thus with no body, no acknowledged perpetrator, and no clear death site (only the child's head was ever located), neither grief nor death could find a physical locale. Thus Walsh directed his grief towards advocacy for the unjust dead. It was not until December of 2008 that police confirmed that serial killer Ottis Elwood Toole was responsible for the boy's death. "The not knowing has been torture," states Walsh, "but that journey's over" (*Calgary Herald*, 2008, n.p.).

Almost three decades have passed since Simpson (1987, as cited in Worpole, 2003) wryly commented "Death is a very badly kept secret; such an unmentionable and taboo topic that there are over 750 books now in print asserting that we are

ignoring the subject" (p.8). At the time of his publication, *Dying, Death, and Grief: A Critical Bibliography* (1987), the social discourse of death appeared to be in a phase of remission. The first diagnosed case of AIDs in America was still two years away, the initial wave of baby boomers was just reaching its late twenties and early thirties, cremation was an emerging trend (Northcott & Wilson, 2001), and dying remained primarily an institutionalized activity. Contemporary trends indicate a "revival of death" (Walter, 1994). Commemorative practices, both public and private, are more pervasive in the wake of the Oklahoma City bombing and the events of 9/11. Additionally an aging population is demanding more autonomy and control of death and a geographically mobile demographic is less place-bound--where then to house the dead? The irony within this current upswing in death practices is that the dying and the bereaved remain cloistered by contemporary society; their experience remains, as de Certeau (1984) posits, "outside the thinkable" (p.190). In the absence of a socially sanctioned venue, grief is finding a voice. It cries out the pain of loss on the street corner and the highway right-of-way; it demands a commemorative resting place--physical or virtual--for grief fears the sacrifices of the dead will become forgotten. It lingers deep in the bereaved, a tangible troubling presence.

> It seems that during times of trauma, memories pass through our minds in searing, tumbled confusion, and are equally attempts to find the lost one and attempts to locate something within the self. What is the power of these memories in our lives? There is a sense of searching alone and restlessly for something that must be brought back, but the searching is done in the midst of a terrible isolation. ...
>
> Looking back, it seems that from this point on I dwelt in dark silence. I seemed unable to find another with whom to dialogue as I had with my mother. I felt trapped by this silence and unable to reach beyond it. The nurse who would not listen was only the first of many. (Witte-Townsend, 2002, p.172-173)

Performing grief as a public statement of sorrow provides an external presence for a deeply internalized experience. As Parkes (1993) observes:

> Grief is essentially an emotion that draws us toward something or someone that is missing. It arises from awareness of a discrepancy between the world that is and the world that should be. This raises a problem for researchers because, though it is not difficult to discover the world that is, the world that should be is an internal construct; hence each person's experience of grief is individual and unique. (p.92)

The internal "soul-searching" that follows traumatic death is known in therapeutic circles as *psychosocial transition* (p.93). Psychosocial transitions follow events that require people to rethink their understanding of the life-world, that occur with little warning such as swift deaths and catastrophic events, and that have extensive, long-term effects on the bereaved (p.93). Complications in recovery from grief can arise from the paradoxical elements of psychosocial transition. For

example, reformulating a sense of self in the world is complicated by the absence of the external presence of the person with whom the bereaved intertwined his or her life-world. An internal review of self is also compromised for "a person is literally lost in his or her own grief, and the more disorganized one's thinking the more difficult it is to step aside from the disorganization and to see clearly what is lost and what remains" (p.95). Rosenblatt's (1993) study of the social context of bereavement reveals additional contradictions of grief: "In the case of bereavement, the competing perspectives suggest that grieving processes are rather similar across people and across losses, and that each person has a unique constellation of culture, social context, and connections to the object of grief" (p.110-111). In other words there are shared experiences of grief, but each bereaved individual experiences grief uniquely. Therapists and grief workers typically attempt to help the bereaved externally structure their grief as a way of "moving past" the potential problems associated with a self-initiated psychosocial transition. However, as Rosenblatt observes, it is equally possible that a professional could "seriously violate the norms of a bereaved person's culture, be out of touch with what is common in the grief process, or be insensitive to the feelings and needs of the person" (p.109). For example, some aspects of grief, such as sensing the presence of the deceased, may contribute to a sense of "wilding"--a sense of being outside of place and time. Additionally, the grief can exceed socio-culturally prescribed bereaved periods. In the absence of public or therapeutic acknowledgement of the implications of the experiential aspects of grief, the bereaved may "fear for their sanity", deliberately increase their estrangement from family, friends and associates, and increasingly "work on keeping their experiences secret" (p.110).

In Denzin's (2005) discussion of emancipatory discourses, testimony arises from performative practices; "accounts that disturb discourse by exposing the complexities and contradictions that exist under official history" (Richardson, 2000, p.946). Although typically associated with a political counter-narrative that gives voice to social injustice and disenfranchised voices, as we have seen with the Chilean mothers of *desaparecidos* (Dorfman, 2006), narratives of grief, testimonies, and life-writing allow the bereaved to create an external framework for their profound experiences. As Miller and Tougaw (2002) observe: "Recounting the extreme, we believe, sometimes has the power to form a community entangled together through the act of listening" (p.19).

For Gilbert (2002), writing began in the desire to "write (record) and right (rectify)" the wrongful sudden death of her husband Elliot due to complications from

a routine surgery in February of 1991 (p.261). In this endeavor, she initially found only additional agony: "[T]o write wrong is to tunnel into darkness, to drive oneself into the heart of fear, pain, rage" (p.263). But equally important was her desire to create a counter-narrative to "forbidden mourning":

> I think I felt driven to claim my grief and--almost defiantly--to name its particulars because I found myself confronting the shock of bereavement at a historical moment when death was in some sense unspeakable and grief--or anyway the expression of grief--was at best an embarrassment, at worst a social solecism or scandal. (2006, p.xix)

In Gilbert's tome, *Death's Door*, the opening unto death reveals a thanatological landscape well beyond the experience of personal loss and sorrow. What begins in an attentive reflection on a profound personal narrative extends out to include research and reflection on past and present mourning practices, terminating, as many contemporary death discourses do, at the events of Ground Zero. As van Manen (2002b) observes:

> Therefore, it behooves us to remain as attentive as possible to life as we live it and to the infinite variety of possible human experiences and possible explications of those experiences. At the same time, there is no denying that this phenomenology of everyday life is a deepening experience for those who practise it. And phenomenological inquiry has formative consequences for professional practitioners by increasing their perceptiveness and tactfulness. (p.7-8)

Don DeLillo's (2007) novel *Falling Man* begins where Gilbert's (2006) account of death ends, in New York City, in the post-9/11 existence of Keith, a lawyer who survives the terrorists' attack on the World Trade Towers. Stunned by his survival, Keith walks through the streets of the city, a stranger's briefcase in his hand, surrounded by scenes of unspeakable horror.

> The world was this as well, figures in windows a thousand feet up, dropping into free space, and the stink of fuel fire, and the steady rip of sirens in the air. The noise lay everywhere they ran, stratified sound collecting around them, and he walked away from it and into it at the same time. (p.4)

Although Keith escapes the towers and re-enters the life of his estranged wife and son, he never truly engages with the world, as if he were a satellite that moves off on a distant trajectory, then circles back to earth for brief moments. Whatever intertwining with the prosaic world Keith once had is lost. He now dwells within an alternative reality.

Epstein (1993) reports that a personal theory of reality allows humans to relate to the world via three conceptual systems: a rational system, an experiential system, and an associationistic system. It is the experiential system which is most disrupted by the experience of grief (p.113). Within this system, basic needs provide sources of motivation, which allow for individuals to navigate the life-world on a

day-to-day basis. These basic needs include the need to "maximize pleasure and minimize pain to assimilate the data of reality, to maintain relatedness to others, and to maximize self-esteem" (p.116). In the wake of 9/11, DeLillo's protagonist Keith becomes unhitched from these normative basic needs and constructs for himself a shadow existence.

> He walked through crowded hotel lobbies under hand-painted Sistine ceilings and into the high glare of this or that casino, not looking at people, seeing essentially no one, but every time he boarded a flight he glanced at faces on both sides of the aisle, trying to spot the man or men who might be a danger to them all. (p.198)

Theorizing bereavement from the perspective of cognitive-experiential self-therapy (CEST), Epstein (1993) casts this disengagement from the known world as a breakdown in the balance of basic needs in the face of a perceived threat to a personal theory of reality (p.117). In the wake of this threat, bereavement is constructed as "a source of maladaptive overcompensation for the need that was affected, and for the neglect of other needs" (p.117). The reconfigured personal narrative then may include a departure from personal pleasures and connections with others, and a demeanor of withdrawal so as to not initiate pain.

As the novel proceeds we learn, however, that the survivors of 9/11 have a new reality: They remain inextricably intertwined with the events of the fateful day; 9/11 is their secret horror, their furtive grief. The experience of Florence illustrates this.

> Every time she saw a videotape of the planes she moved a finger toward the power button on the remote. Then she kept on watching. The second plane coming out of that ice blue sky, this was the footage that entered the body, that seemed to run beneath her skin, the fleeting sprint that carried lives and histories, theirs and hers, everyone's into some other distance, out beyond the towers. (DeLillo, 2007, p.134)

For the bereaved this site of the new real is magnetic. It dwells within (inscape) and yet it shapes all relationships with the external world (outscape). As Gilbert (2006) describes, the death of her husband Elliot, "put death there, in the middle of my life, because he was there himself, in the centre of death. … How could I not have wanted, in those early days of grief, to follow my husband through that door, to warm him, to comfort him, to "be dead with" him?" (p.18). For Lillian, wife to DeLillo's protagonist, grief comes to haunt her too; she withdraws from social life, from her creativity--life becomes a liminal activity. "She lived in the spirit of what is ever impending" (p.212).

In Romm's (2009) memoir of her mother's death from cancer, grief has a fury and a rage that is often painful to read. In the stillness that accompanies the waiting for death with the dying, her mind travels free-range, pecking away at distant

memories, love, hate, anger. A particular moment takes Romm captive: Her mother angry--a busy working mom trying to get to the office as the little earthquakes that disrupt such intentions tremble about her. In frustration, she lashes out at her defiant daughter. Romm ponders this memory:

> Why does this image come to mind when there are thousands and thousands of other images of my mother I could cultivate? ... In a rage, she failed to be my mother.... Maybe I need these moments. Maybe my mind knows it must put some distance between my mother and me. Because sometimes, when I am in the room with her, I am certain that when she dies, I will die too. (p.160)

For those who have experienced grief, such an evocative text can sink below the flesh, inciting a communion with other. In the 1970s Renato Rosaldo and his wife Michelle were studying grief rituals within the Ilongot people of the Philippines. Traditionally, the bereaved individual within this culture would headhunt as a means of channeling his grief. Rosaldo (1989) struggled to understand this phenomenon by placing it within the context of his own experience: "My own inability to conceive the force of anger in grief led me to seek out another level of analysis that could provide a deeper explanation for older men's desire to headhunt" (p.3). Some years later, Rosaldo experienced the death of his brother, and his wife Michelle died tragically while conducting fieldwork in the Philippines--these events provided Rosaldo with a new means of understanding the Ilongot ritual--an opening from one experience to another. "Ilongot anger and my own overlap, rather like two circles, partially overlaid and partially separate. They are not identical" (p.10).

Van Manen (2002b) observes, "We experience an addressive moment when a text suddenly 'speaks' to us in a manner that validates our experience, when it conveys a life understanding that stirs our sensibilities, when it pulls the strings of unity of our being" (p.237). "[Stories] ", observes de Certeau (1984), "traverse and organize places; they select and link them together; they make sentences and itineraries out of them. They are spatial trajectories" (p.115). Stories permit an author to claim a space for an experience, to ruminate, ramble, and reflect--to seek some sort of meaning. The "fourth moment or crisis of representation" in qualitative research addresses testimonials of experience such as Romm's (2009); stories that provide "new models of truth, method and representation" (Rosaldo, 1989) in the wake of "the erosion of classic norms" (Denzin & Lincoln, 2005, p.18). "Issues such as validity, reliability, and objectivity, previously believed settled, [are]once more problematic" (p.18). This quest for meaning can emerge from a phenomenological narrative of experience, but fictional stories can be equally revelatory. "The distinction between fiction and nonfiction is illusory", observes Ashmore (1989),

"All writing is fiction" (p.197). Holloway (2004) states: "A written fiction, such as great novel, may not be true in the purely factual sense … but it can be a carrier of profound spiritual and psychological truth. Strictly speaking, the distinction between *mythos* and *logos*, myth and a reasoned, factual account of anything, is not absolute (p.62).

In the lived-experience of grief, sorrow can prove to be a disruptive force that often resists the effects of professional therapy. Testimonial grief writing and narrative fictions can assist the bereaved in establishing a community of grief that is private, redemptive, and that allows for reflection on the individual experience of grief. For Rosaldo (1989) writing is a way to both activate and to escape grief: "Then one day an almost literal fog lifted and words began to flow. It seemed less as if I were doing the writing than that the words were writing themselves through me" (p.11). Like the surreptitious caretaker of a roadside shrine in furtive dialogue with the lived-experience of others, the bereaved can validate the authenticity of his or her experience by bringing a life-story to speech. From the point of view of the researcher, incorporating diverse narratives--fact/fiction; subjective/objective--allows for a multiplicity of experience to emerge, but can also produce a "messy text" (Marcus & Fischer, 1986, as cited in Guba & Lincoln, 2005, p.211). Rosaldo (1989) elaborates:

> My use of personal experience serves as a vehicle for making the quality and intensity of the rage in Ilongot grief more accessible to readers than certain more detached modes of composition. At the same time, by invoking personal experience as an analytical category one risks easy dismissal. … An act of mourning, a personal report, and a critical analysis of anthropological method, it simultaneously encompasses a number of distinguishable processes, no one of which cancels out the other. (p.11)

"Messy texts" can provide for powerful experiences for both author and reader. Born in passion, "[t]he words literally take the reader or listener into a wondrous landscape" (van Manen, 2002b, p.4) forging new understandings, for as Guba & Lincoln (2005) observe, these are discourses that:

> … seek to break the binary between science and literature, to portray the contradiction and truth of human experience, to break the rules in the service of showing, even partially how real human beings cope with both the eternal verities of human existence and the daily irritations and tragedies of living that existence. (p.211)

2.7 Hortus Mori - The Garden of Death

> Jane has discovered the garden backwards, with only the roses still in bloom. Faith to Loss to Longing. In this order it isn't a garden of love but a garden of death. (Humpreys, 2002, p.206)

In Humphrey's (2002) novel, *The Lost Garden*, the garden proves a redemptive force, allowing for horticulturalist Gwen Davis to reconcile a loveless childhood, the horrors of war, and the sorrow of unrequited romance. Bearing witness to the Blitzkreig of London during World War II traumatizes Davis and ignites memories of past pain. Daily the cityscape is altered: "I cannot reconcile myself to these changes. I cannot continue adapting to the destruction of the city. London is burning now" (p.6). In this excerpt from the novel, Davis exhibits the attributes of "traumatic loss of the assumptive world" (Landsman, 2002); a crisis of self-definition marked by vulnerability, hopelessness, and disorientation.

> I do not know how to reconcile myself to useless random death. I do not know how to assimilate this much brutal change, or how to relearn this landscape that was once so familiar to me and is now different every day. I cannot find my way back to my life when all my known landmarks are being removed. (Humphreys, 2002, p.7-8)

Kauffman's (2002) theory of traumatology, the traumatic loss of the assumptive world, builds upon earlier theorizations by Parkes (1971, 1988, 1993) & Janoff-Bulman (1992). "Parkes is concerned with the psychology of change, specifically the psychology of healing from the wound of loss that is present in change" (Kauffman, 2002, p.2). Parkes' (1972) theory of bereavement is based upon his studies of spousal grief in widows. Janoff-Bulman's (1992) theories emerge from a desire to understand "what is lost in traumatic loss" (Kauffman, 2002, p.2).

> It is this conceptualization--the assumptive world--that provided me with clues to our utter lack of psychological preparedness in the face of traumatic life events. " I never thought it could happen to me" still echoes in my ears, having been voiced again and again in my years of work with survivors. What is the content of our assumptive world? Could these fundamental assumptions be a key to the terror and disintegration of traumatic loss? My preoccupation with these questions soon led me to posit a theory of trauma based on the core metaphor of "shattered assumptions". (Janoff-Bulman, 2002, p.xi)

In Gwen Davis's grief the dead stack up as if corpses in a charnel house: Her mother, a cold rigid woman, in dying continues to refuse her daughter love and affection; the vision of a child's limb rising from the rubble of a bombed apartment block in London brands itself upon her memory; and a favourite novelist drowns before an appreciative letter can be posted. "There is a vocabulary to existing, to taking up living space in the world, that cannot be translated over the chasm of

death" (Humpreys, 2002, p.11). Davis exhibits despair, her world has crumbled and she flees the devastation of the city: "I sit in this rocking train carriage, years later, words floating around me, wisping down in thin grey threads. Nothing I can hold in my hands. Smoke, these words are smoke" (p.11-12).

This absence of roots (ironic as her research is in parsnip diseases) in Davis's life-world speaks to the disruption by trauma of her belief system, specifically in regards to concepts of "goodness, meaningfulness, and self-worth" (Kauffman, 2002, p.2). "Once the choice is to care less, then there is no stopping the momentum of good-bye. Each loved thing slips away without protest. There is no stopping it" (Humphreys, 2002, p.8). According to Kauffman's (2002) theory, the assumptive world is one of smoke and mirrors, a world of illusions humans employ to construct a working reality for ourselves. This reality constitutes the life-world, our being: "The being of human beings, the core of our internal world, the psychological truth of existence is deeply valued illusion, damaged in traumatization" (p.3).

Gardens sustain life, not only because they provide sustenance but also because gardens are a way of being in the world, of *staying* with the world. Gardens, as Moore, Mitchell and Turnbull (1983) observe, satisfy our yearning for roots, thus we "cherish a garden for the opportunity it gives us to put some down" (p.216). Francis, (1987, as cited in Kaplan & Kaplan, 1995) remarking on the meaning of the garden, observes: "The garden is a place that people can directly shape and control in a world and environment largely outside their direct control" (p.167). The Kaplans (1995) comment extensively on the psychological benefit of gardening noting that it "holds one's attention in a multitude of ways, even when the garden lies dormant" (p.170). Additionally significant to this discussion are their concerns regarding "directed attention fatigue" and the restorative benefits of environments. Hitching these notions to the development and sustaining of a roadside shrine, the concept of "directed attention" could be seen to provide the bereaved with an anchoring activity in the face of a life crisis that leaves one in a confused, vulnerable, and emotionally/physically fatigued state (p.180-182). Another Kaplan concept, "being away", when applied to the shrine scenario, allows the bereaved to experience restorative emotions of "connectiveness and scope" or what the Kaplans name "*extent*" (p.184).

The concept of extent provides the bereaved with an immersion within another world. This other world is in many ways dominated by grief, for although grief does not leave the bereaved, the day-to-day activities of employment and prosaic pursuits require the repression of profound emotions. As Kaminer and Lavie (1993) observe, "Repressive individuals might feel temporary relief, but in the long

run they will suffer more severe emotional difficulties with which they will be unable to cope" (p.345). The concept of extent provides the bereaved with "interrelatedness of the immediately perceived elements, so that they constitute a portion of some larger whole" (Kaplan & Kaplan, 1995, p.184). As prior discussions have indicated, the tending of the roadside memorial allows the bereaved to maintain a caretaking relationship with the deceased just as gardening provides a sustained interrelatedness with the "third nature" (Dixon Hunt, 2000). This, as the Kaplans (1995) observe, can occur on both a tangible and an abstract level, "encompassing the imagined as well as the seen" (p.184). Roadside memorials, therefore, fit Herrington's (2009a) notion of "landscapes of memory"--places that "leave ample room for us to fill in a train of thoughts and emotions. In other words, their significance is understood as it is ushered in by the imagination" (p.90).

Fleeing London, Gwen Davis accepts a position with the Women's Land Army at a country estate that has been requisitioned by the War Office to grow food for the troops. After years working in a laboratory as a horticultural research scientist, the re-unification with the earth is immediately cathartic.

> I rub the dirt between my fingers. The red earth of Devon is thick and full of texture. I put a little on the tip of my tongue and taste the wormy, metallic tang of soil chocked with nutrients. It will be fine. All will be fine. I tilt my head back to the sun and close my eyes. I have missed this, forgotten how much I love to be down on the ground among the living things, my hands plunged up to the wrists in the sweet, sticky earth. (Humphreys, 2002, p.23)

Reflecting on the frequency of references to gardens in local obituaries, I have previously observed: "Gardens are powerful embodied human experiences because they engage us holistically, uniting our minds, our bodies, and our spirit (Wilson Baptist, 2001, p.67). In the obituaries, the garden lives on, intertwined within the memory of the bereaved, within the life-world of the deceased. Jekyll (1908) states that the most valuable lesson of the garden is that of the "enduring happiness that the love of a garden gives. … For the love of gardening is a seed that once sown never dies, but always grows and grows to an enduring and ever-increasing source of happiness" (p.2).

As renegade garden (Jackson, 1994, p.120), the roadside memorial also exhibits performative properties that situate it within the realm of both private and public meaning. The public service function of the roadside memorial is not the primary motivator for erecting a shrine, but yoked here to concepts of traumatic loss, the relationality of the shrine to the public realm could assist the bereaved with reconceptualizing the lost reality of the assumptive world. Landsman (2002) observes that realities, or schemas of the lived-world, are tested, even detonated by

events such as sudden traumatic death.

> When we experience events that don't fit our schemas, violate our assumptions, or shatter our illusions, we experience a crisis of meaning. Either an event must be interpreted and explained in such a way as to fit our schemas, which is a difficult and painful task, or our schemas must be altered, an even more daunting task. (p.18)

Traumatic death is particularly apt at disrupting schemas related to a sense of "order and meaning" (p.19). These disruptions disturb three major assumptions of a constructed reality: "[B]enevolence (of the world and of people), meaningfulness (justice, control, and nonrandomness), and self-worth (one's own goodness, control, and luck)" (Janoff-Bulman, 1992, as cited in Landsman, 2002, p.19). The sorrow triggered by sudden death often brings these notions into question. The sort of traumatic death that initiates the creation of a spontaneous shrine is typically experienced as unfair, unreasonable and unnatural (Westgaard, 2004, p.170). This emotional crisis triggers a desire to exhibit feelings publicly, and in the case of death of young people, allows for a greater acceptance of public displays of mourning and ritualized behaviors (p.170). The roadside memorial, cast here as garden of death, or *hortus mori*, allows the bereaved to negotiate a sense of stability in the face of a crisis of meaning. This is because of the garden's capacity as "liminal enclave"--"they [gardens] lend themselves symbolically to the commemoration of the dead by the still living" (Dixon Hunt, 2001, p.20).

> The connection of death with the garden is originary, inevitable, unremitting, and quite complex. It begins with the fact that plants die, that gardens continuously provide us with incontrovertible evidence of death and its generality, while consoling us with evidence that the gardener's art can also keep the plants alive. Gardens originated, moreover, in the attempt to provide our own sustenance. But beyond all this is the fact that the garden is also our symbolic bulwark against chaos, against the randomness death introduces into our world: the mangled bird corpses, the tangled remains of dead flowers, the haphazard line of dead stalks, the stench of rotting ginko fruits. But we also die, and at certain historical junctures it has been recognized that a certain satisfaction can be gained from establishing the dead within the garden, acknowledging our continued relation with them while admitting a new distance and a lack of reciprocity. (Miller, 1993, p.52)

In Westgaard's (2006) study of memorial-making behaviors in youth, the *hortus mori* is dramatically claimed as "a place of their own, more private than public, perhaps a place of sacrifice" (p.170). Richardson (2005) acknowledges that such sites are "places where we might have what feels like a visceral, emotional, almost unmediated interaction with the world of raw experience" (p.150). Through ritual action and symbolic meaning, the death-site becomes an altered site: "By visiting the scene of chaos, people experience that through the ritual a condition of cosmos is reestablished" (Westgaard, 2006, p.170). For Dixon Hunt (2000) "a garden has the status for some people today of a sacred spot. … The garden, especially,

is prime territory for this kind of experience by its often complex materializing of sacred place and rituals" (p.62-63).

Without the opportunity to resolve the disruptive effects of tragic events the bereaved may develop maladaptive schemas or resist emergent adaptive themes (Landsman, 2002). This imperils the return of the bereaved to active social life. In *The Lost Garden*, Jane has chosen to pass the time waiting for the return of her soldier fiancé by joining the Women's Land Army. There is a tangible darkness to Jane, for she has witnessed the terrible death of her cousin, Colin, who was burned horribly in combat.

> "Écorcher, isn't that what they used to call being flayed alive? Colin's skin was peeled back in places, like he was a laboratory specimen. I could see right into him. Do you know what we are, Gwen?" Jane lights her cigarette. Her hands jump as she moves match to tobacco. "We are a mass of twitching, stinking worms. That's why he was screaming, because he could see that for himself. He could see what he was made of, what was there inside him."
>
> "Jane," I say, because she's crying now and I don't know what to do. "Jane."
>
> She leans against the horse, and he lets her. I clutch the metal cash box. I think of the word the doctors had used for Jane's grief. Distress. What exactly was that word meant to include?
>
> Grief moves us like love. Grief is love, I suppose. Love as a backwards glance.
>
> After a few moments Jane dries her eyes on her sleeve, turns to me. "Really, Gwen," she says. Her voice is hard and closed now. "You have no idea what beauty is". (p.58-59)

Jane directs her love outwards to the absent soldier--it is this love that keeps Jane tentatively hitched to the life-world. Her love is fierce; it directs all of her energies. She barely eats, rarely sleeps, smokes constantly. Andrew, her fiancé, is missing in action. Thus she lives at the "end of her nerves"; the "ends of her limits" (p.138) for this knowledge affects her deeply--she has already known loss and sorrow and it has left her fragile and vulnerable. Yalom (1980) observes that "forces resulting in important intrapsychic conflict are in fact the 'givens of existence'--inescapable, though painful, aspects of human experience" (as cited in Landsman, 2002, p.21). Forced with an existential crisis, an individual may emerge with a renewed vigour for life or alternatively isolation and withdrawal may ensue. The former, known as "existential freedom" provides the bereaved with a sense of control--they can chose to characterize an event as having some positive attributes, despite the experience of sorrow. Existential isolation is equally a common effect of events of personal tragedy. "Similar to the ultimate isolation of death the experience of physical or psychic suffering is an isolating one. Despite the presence of family and social support, survivors realize that no other person can truly share their suffering" (Yalom, 1980, as cited in Landsman, 2002, p.21).

Landsman (2002) observes three possible outcomes following a loss of

the assumptive world. There are two circles of meaning within this model. The first surrounds the crisis of "ordinary meanings" following the shattering of the assumptive world. One potential outcome is confined with this first sphere: a return to the baseline assumption that pre-existed prior to the traumatic event. In this scenario, a personal schema is only temporarily disrupted and a search for further significance of the event is arrested. However, particular sorts of tragedies initiate a "crisis of extraordinary meaning" thrusting the bereaved into an existential predicament. Sudden unexpected death, the death of a child and stigmatized deaths such as murder and suicide are associated with particularly profound and prolonged grief (Sanders, 1993). Within this scenario, the grief experience leaves the reality schema of the bereaved shattered and irretrievable. Landsman (2002) uses the example of murder, an often random inexplicable event that requires that survivors acknowledge the presence of malevolent evil in the world.

> When ordinary meanings cannot be fully restored the confrontation with extra-ordinary meanings--the problem of existential meaninglessness--becomes more likely. Herein lies the spiritual crisis of trauma--a crisis, true to the meaning of the word, that entails both danger and opportunity. Confrontation with the existential givens of life may lead either to despair or, perhaps, to transcendence. (p.28)

Landsman's model is reproduced here to clarify this migration into the sphere of existential confrontation (see Figure 2.7). The model illuminates the shifts in both deconstruction and reconstruction of the assumptive world, the former leading to continued anguish and desolation, the latter to the relinquishing of continued sorrow and grief.

Returning here to the tale of *The Lost Garden*, we observe that both Jane and Gwen have suffered traumatic loss--this is perhaps the link in their friendship. In some way they complete each other; Gwen the gardener, bonded to the earth, and Jane, a creature of air and night. Jane who has known love and Gwen who has not. Both will face an existential crisis and each will choose a path, one of despair, and one of transcendence.

The letter comes for Jane, as it always must for one who loves so dangerously. Her fiancé has been dead for months. Andrew died mere hours into his mission, escaping from the crashing plane only to be hung by his parachute in the woods in France. Jane's bond to life is severed. "Her strict terms have been broken and her contract with the world is at an end" (Humphreys, 2002, p.209). For Jane, there is only despair, for now she is without hope, unable to "escape the pain, disappointment, and loss" of grief (Landsman, 2002, p.28).

As for Gwen, what fate? Upon the estate she has discovered a secret

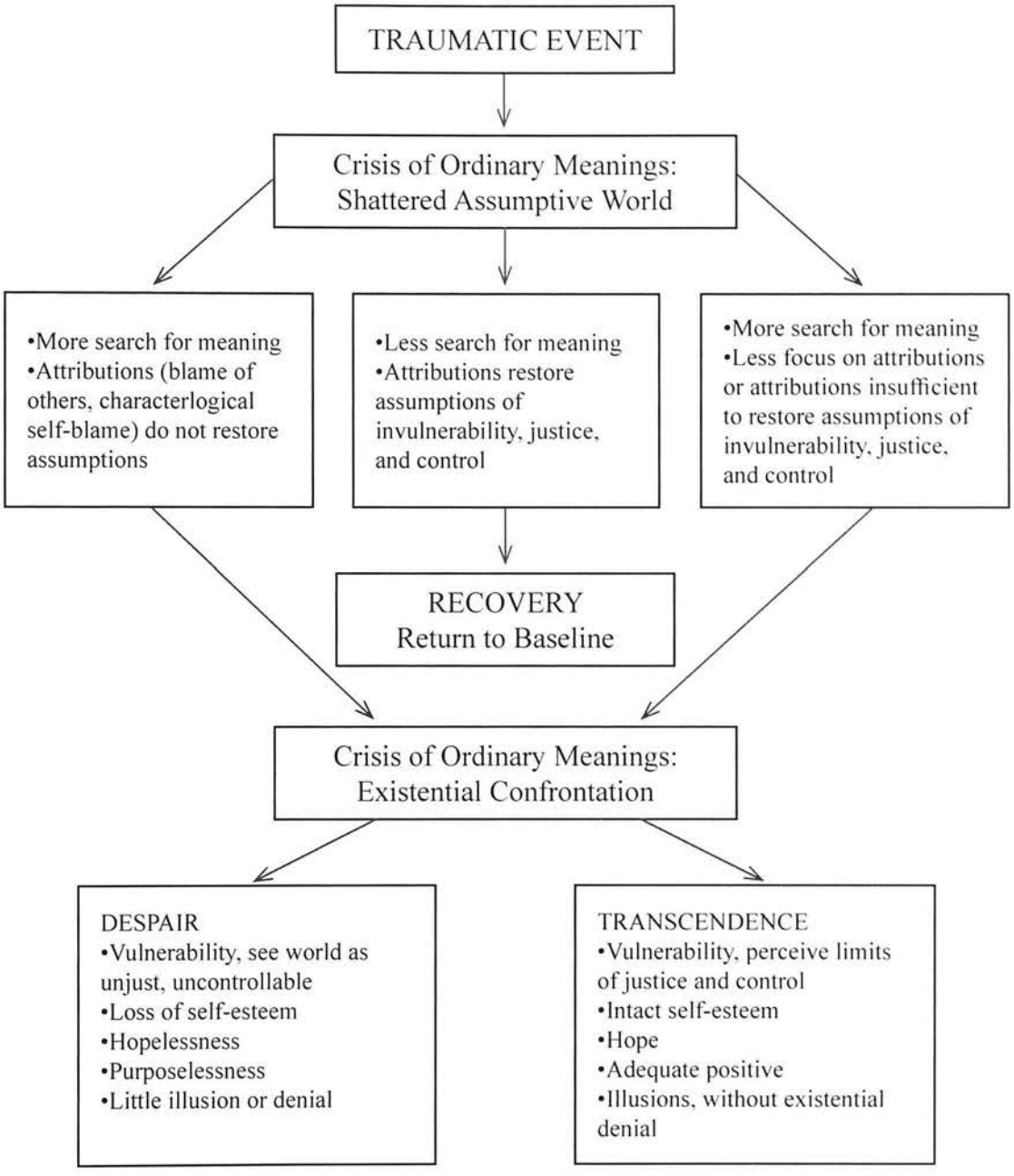

Figure 2.7. Crisis of meaning and paths of adjustment, (Landsman, 2002, p.27).

garden. At best as she can surmise, the garden was created as a requiem to love lost following the Great War. Initially Gwen is bent upon unlocking the secrets of the garden, but in the end this knowledge no longer matters, for the garden shapes itself to the experience of the beholder.

> I sit on the bench, facing the garden. I have sat here for so many hours. I have looked and looked at this one patch of planted ground, trying to figure out what it meant, trying to break the code. But in searching for the story I have also made my own story here. This is my garden now. (Humphreys, 2002, p.202)

In this spirit, Richardson (2005) observes, "as garden visitors or owners, I would argue we are not just passive observers. We are co-creators, and every time we experience a garden we remake it for ourselves and others, physically and mentally" (p.145). It is this tie to the earth, to the garden, that allows for Gwen to re-construct a life-world from the fragments of her lost assumptive world. Williams (1998) observes that, "like works of art, such gardens have the power to jolt visitors into another reality, of nature still, but also of association and dream" (p.24). Thus the garden provides for Gwen a new reality, one that acknowledges both life and death. The garden provides a continuing bond, restoring "a measure of relational continuity to the construction of self, by again finding some anchoring in a relationship that can be carried on in symbolic rather than literal ways (Neimeyer, et al., 2002, p.37). For Richardson (2005) the relationship between garden and gardener allows for a unification to occur; "you become conjoined with it, subsumed in it. It seems to become part of you and you seem to become part of it" (p.149). Malpas (1999) observes:

> Recognising our inextricable tie to our surroundings means also recognizing our own finitude and mortality. Furthermore, inasmuch as our mortality is a consequence of our necessarily located existence (and so is not to be understood merely in terms of the inevitability of our deaths), it is also the case that such locatedness is a necessary condition for our very capacity to experience--our mortality, our capacity to think and feel, and our embeddedness in place, are bound together as part of the same structure that makes us what we are. (p.192)

The garden allows Gwen to transcend worthlessness, the legacy that exposure to trauma, heartache, and loss has provided. Landsman (1992) observes, "The survivor must work through the trauma in ways that will allow the traumatic experience to be integrated into existing schemas or assumptions and also make adjustments to these assumptions to accommodate experience that cannot be fully assimilated" (p.26). For Westgaard (2004) "death is suppressed so long as it remains unconfronted, similarly, grief is suppressed so long as one is unable to express it in words or actions" (p.172). The roadside memorial forces a confrontation with death, at the site of death. Here ideas about death are expressed and grief activated. Perhaps the action of making and

maintaining a *hortus mori*, of watching the seasons pass as the flowers wilt and as the presence of the deceased fades to memory, can actually reformulate the schema of the bereaved. Doubtlessly this activity does, in light of the Kaplans' (1995) theory of extent, allow for connectivity with the bereaved to continue. Memorial makers are, as Westgaard (2004) observes, "people in search of meaning" (p.172) and gardens, as shown here, are sites of profound signification. Richardson (2005) states:

> Our gardens are, for many of us, the most special places of all, filled with myriad threads of experience, emotion and memory, which make our gardens meaningful. This sense of place that arises from this profound interaction between humanity and nature transcends not just the physical world, but even time itself. (p.157)

Miller (1993) observes: "Indeed, if there were no death, gardens would be unnecessary and they are far too difficult and painful an enterprise to be undertaken if they were not necessary" (p.52). The pain and despair felt as the trauma site is transformed into sacred ground may indeed accentuate a crisis in meaning. This, in keeping with Landsman's (2002) model of assumptive loss, can lead to either poor grief outcomes or to potential recovery through a reenchantment of the life-world. As she concludes, "While despair and transcendence are vastly different states, it may be that transcendence cannot be truly experienced without a close encounter with despair" (p.28). Finally in the observation of the gardener:

> The thing about gardens is that everyone thinks they go on growing, that in winter they sleep and in spring they rise. But it's more that they die and return, die and return. They lose themselves. They haunt themselves.
>
> Every story is a story about death. But perhaps, if we are lucky, our story about death is also a story about love. (Humphreys, 2002, p.211)

Perhaps that is the simplest reason that we make gardens of death--for love.

2.8 A Man with No Landscape

> "What is a man," said Athos, "who has no landscape? Nothing but mirrors and tides". (Michaels, 1996, p.86)
>
> In our mind's eye we are accustomed to think of the Holocaust as having no landscape--or at best one emptied of features and color, shrouded in night and fog, blanketed by perpetual winter, collapsed into shades of dun and gray; the gray of smoke, of ash, of pulverized bones, of quick-lime. (Schama, 1995, p.26)

Sue-Anne Ware's landscape architecture research and practice focuses on anti-memorials, often commemorating people who might be described as lacking a landscape, such as refugees, victims of roadside death, and marginalized urban

residents. The notion that these people have "no landscape" in this context is a physical reference, as street people are often homeless, roadside memorial victims are commemorated outside the realm of normative burial grounds, and refugees--victims of restrictive immigration regulations and un-seaworthy vessels--often die at sea. Ware's 2000 Anti-Memorial to Heroin Overdose Victims in Melbourne, Australia (Figure 2.8), memorialized over 300 intravenous drug users who succumbed to addiction. Using red poppies, narrative text and personal artefacts encased in resin, Ware's intent was to "humanize" these individuals and to prompt the public to "reconsider how they perceived intravenous drug users" (2008, p.175).

The Sievx (an acronym created from the Australian naval term for an illegal vessel) Memorial project (Figure 2.9) was directed towards the memorialization of 353 Iraq and Afghanistan refugees who drowned when their over-crowded vessel sank in international waters. Initiating the project was difficult because the National Capital Authority (NCA) has a policy on commemoration that requires that there be a minimum of ten years between a tragic event and sanctioned commemoration. Ware (2008) critically observes several effects of this policy:

> There is firstly an assumption that the longevity of any concern for issues surrounding the event or people involved is a measure of their importance and universal value. There is also an assumption that time will render historical remembrance more accurate, or perhaps, if inaccurate, less important for its fact than for an abstract or universalizing ideal. Most importantly, however it denies the public a means by which to grieve and explore the issues and emotions that are raised by tragic events at the very time such assistance is needed. It fails to recognize the central role that memorials can play in providing powerful and searching catalysts for shared examination of current and on-going issues. (p.4)

Ware characterizes these works as "anti-memorials": "The anti-memorial explores, affirms and celebrates a wider, inclusive and essentially subversive range of states within the diverse operations of memory" (p.1). Young (1999) has quite famously argued that monuments and memorials do a community's memory work for them. "It is as if once we assign a monumental form to memory, we have to some degree divested ourselves of the obligation to remember" (p.2). In response, anti-memorials attempt to address the "essential mutability in all cultural artefacts, the ways the significance in all art evolves over time" (p.2). Anti-memorials can be temporal and ephemeral as in Jenny Holzer's "Black Garden" in Nordhorn, Germany. The garden is planted out with dark plants of all persuasions as symbols of violence and death. Site furnishings are engraved with lurid prose describing the gruesome images of war: "Burned all over so only his teeth are good. He sits fused to the tank" (Holzer's inscription, as cited in Weilacher, 2005, p.58). Holzer layers her contemporary garden of death over existing monuments upon the site, both physical

Figure 2.8. Sue Anne Ware. Anti-Memorial to Heroin Overdose Victims, Melbourne, Australia.

Figure 2.9. Sue Anne Ware, The Sievx National Memorial Project, Canberra, Australia.

and those left only to memory; the strange mélange creates an ironic sub-text to the site.

A monument to the dead of the Franco-Prussian conflict of 1870-1871 and to those who fell in World War I had been removed from the Nordhorn memorial site, as the naked youth offended National Socialists in the 1930's. The declarative inscription remains: "It is the fallen who support life". This could be seen to refer to the text Holzer inscribed upon the benches, for to rest upon the stone seats is to confront the fallen dead. "The ocean washes the dead. They are face up face down in the foam" (Holzer's inscription, as cited in Weilacher, 2005, p.55-56).

The anti-memorial is often political; in this it can be either formally designed or vernacular. The rise of the anti-memorial or counter-monument in Germany is characterized by Young (1993) as a contemporary response to Holocaust commemoration by a generation who distrust monumentalism because of its association with the Third Reich, and because of a desire to distinguish themselves as a generation who is neither complacent nor culpable regarding the atrocities of war. "They contemptuously reject the traditional forms and reasons for public memorial art, those spaces that either console viewers or redeem such tragic events, or indulge in a facile kind of *Wiedergutmachung* [atonement] or purport to mend the memory of a murdered people" (p.28).

One means of expiating the past is to resurrect monuments lost to violent acts. In Kassel Germany, for example, artists were invited to restore the Aschrott-Brunnen Fountain. In the absence of the monument, locals attributed its loss to allied bombers during the Second World War, but the fountain was actually destroyed by Nazi activists because of its association with a local Jewish businessman, Sigmund Aschrott (Young, 1993, p.43). Local artist Horst Hoheisel reconceptualized the monument as a "negative-form monument"--a mirror image of the original fountain, hollow cast, inverted and buried beneath the town square. "The sunken fountain is not the memorial at all. It is only history turned into a pedestal, an invitation to passersby who stand upon it to search for the memorial in their own heads. For only there is the memorial to be found" (Hoheisel, 1989, as cited in Young, 1993, p.46).

For more recent atrocities, official sanctification may not be forthcoming. In Guatemala, Taylor and Steinger (2006) also found that "people chose to internalize their experiences and use their own bodies as sites of resistance and as a way to continue the daily struggle of survival" (p.309). Vernacular memorials are discouraged, and individuals who attempt to erect shrines "do so at great personal risk" (p.324). The Catholic Church, the military, and the government have erected

memorials commemorating the conflict. Each sector of memorialization typically commemorates its own--for example the church-associated memorials are the most politically challenging, reminding "parishioners and the military of human suffering caused by military actions" (p.311). These anti-memorials, in the form of murals and small crosses dedicated to individuals, are mounted, *en masse*, within the church. Military memorials and official government monuments, as officially sanctioned forms of commemoration, are granted prominence in public space. The military memorials include museum displays and roadside memorials of bright yellow (p.314). Government monuments are dedicated to peace, but are reportedly diminutive in size, anonymous in attribution to generic "heroes of the peace", and poorly maintained. "The Catholic Church commemorates victims. The Guatemalan military emphasizes victory and power" (p.325).

The anti-memorial embodies a sort of violence of memory. In the absence of a physical body, the memorial exerts an undeniable subversive presence so as to oppose a counter narrative of official denial. As Riccardi's (2003) discussion suggests, in this the counter memorial acts as a foil to *hypercathexis*, thus forcing a relationship with the memorial object rather than a severing of ties in order to silence grief: "They [the anti-memorials] do not enforce the gradual detachment of libido or desire from the object. Instead, they function as resonant texts, textures, instances of an incipient spectropoetics, complicated webs of temporality in which memory is not only taken in, introjected, or accrued, but reworked, projected, and given back" (p.13). In the action of sustaining, even cultivating grief the anti-memorial gives those with no landscape a physical location and the bereaved a presence to mourn for. Richardson (2005) observes, "To be in no place, psychologically speaking, is the worst fate of all, since it means either madness or death, whereas to be in a place that is right is paradise" (p.157).

Shanken's (2004) criticism of memorials and monuments incisively addresses the "ossification" of commemoration. Referring in particular to memorials erected as substitutes for the expatriated remains of the war dead, Shanken characterizes them as stranded in traffic circles and segregated in public parks. These effigies to the *never to be forgotten* become ubiquitous in their commonality. "In this way, memorials, which were meant to be exceptional, to stand outside of ordinary time and space, have too often become seamless parts of that space" (p.169). In contrast anti-memorials challenge notions of forgetting. Shanken (2004) makes reference to Jochen Gerz and Esther Shaley-Gerz's disappearing column (Hamburg, ca. 1986) where, similar to Horst Hoheisel's repatriated Aschrott Fountain, the "Monument

against Fascism" is designed to sink into the ground "powerfully suggesting the inevitable (and perhaps essential) loss of memory and the willful neglect of the past, but also, the end of memory, or at least, the ineffable qualities of loss" (p.168).

> With audacious simplicity, the countermonument thus flouts any number of cherished memorial conventions: its aim is not to console but to provoke; not to be ignored by passersby but to provoke; not to remain fixed but to change; not to be everlasting but to disappear; not to be ignored by passersby but to demand interaction; not to remain pristine but to invite its own violation and desanctification; not to accept graciously the burden of memory but to throw it back at the town's feet. (Young, 1993, p.30)

Like the anti-memorials of greater scale and collective purpose, the roadside memorial incites controversy. The landscape is appropriated by the bereaved as if the act of dying in a particular site is a claim of ownership. This brings the memory of those who die in the landscape into conflict with those who live there, or even pass through day to day. Ware's memorial to heroin addicts deliberately addressed this notion by purposely bringing attention to invisible, individual deaths in a particular realm. In this she hoped to evoke empathy and discourage the public from making dismissive generalizations about "junkies". "This capacity for empathy is the very thing which memorials purport to remind us of. Memorials awaken, exercise and expand our unfathomed capacities to remember and excite our need to share what we learn. They are not correctives to faulty memory but encouragements to active generosities" (Ware, 2008, p.9).

In this and other commemorative projects, Ware acts as an empathetic outsider, claiming the landscape on behalf of its victims. Ware is transparent about her desire to utilize the anti-memorial commemorative language as a means of testing ideas about politics and social notions, haptic interactivity, localized phenomena, temporality, and memory (Ware, 2004). But is something then lost when grief as motivator of memorial maker is replaced by empathy, when the act of commemoration is institutionalized, albeit by an astute and compassionate interloper? Speaking to the context of 9/11, Tanner (2006) ponders, "In the shadow of an overwhelming grief experienced so intimately by so many, how might those of us at a critical remove from the lost bodies of September 11 speak to the dynamics of personal and collective loss?" (p.222-223).

The poignancy of small-scale commemorative gestures is difficult to replicate in official processes of commemoration. Shanken (2004) observes that the act of memorializing 9/11 in the wake of its moving and popular spontaneous commemoration is fraught with difficulties. "While these spontaneous acts of temporary memorialization easily found their place, ... the formal process of placing

a permanent memorial on the site has proved far more contentious. The claims of various 'victims' ... have balkanized the process into a spirited and often dispiriting display on non-consensus" (p.171). Indeed as a respondent to a recent conference presentation reported to me, even the selection of trees in such a process can be highly intransigent (Personal conversation, January 17, 2009).

Ware (2006) observes, "Time and memory are intertwined" (p.171). In the roadside memorial this chiasmic relationship is haptically activated and ritually embodied. The act of claiming a death space and enacting rituals upon it can be seen as preservation of "mimetic re-enactment" where ancient death-rites are re-performed (Connerton, 1989, p.70). However, the nuances of every deathscape and the renegotiation of personal ritual activities in the wake of the loss of institutionalized sacred commemoration forces a corporeal incorporation of the death narrative. As Connerton observes, "For if the ceremonies are to work for their participants, if they are to be persuasive to them, those participants must not be simply cognitively competent to execute the performance, they must be habituated to those performances ... in the bodily substrate of the performance" (p.71). The corporeal and emotionally participatory aspects of the spontaneous memorial (Franck & Paxson, 2007, p.140) merge place memory with body memory, and assimilate the absent body into the death site through material practices of reenchantment. This is why the bereaved so vehemently claim rights and privileges over deathscapes and why in the absence of a physical body, they will demand a landscape in which to place the dead, even if that is the landscape of their own body.

Letting go of grief means releasing the dead to the care of some "other" and creating a new narrative that incorporates both loss and a location in which to hold the relinquished dead. For some, that other is a benevolent deity; and the dwelling place, a heaven somewhere beyond the stratosphere. For others it is an earthly location--the waters of the Ganges River, a fistful of ashes thrown to the winds of the world, a deep hole in the middle of Manhattan, or a desolate roadside. Without a landscape, the dead linger too long in the life-world of their loved ones.

In Anne Michaels' novel, *Fugitive Pieces*, Jakob Beer is haunted by the death of his family. He carries their memory in his body, for they have no other place to dwell: "Their limbs will follow when you lie down, a shadow against your own, curving to every curve" (Michaels, 1996, p.169). The dead never completely abandon the living no matter how compelling the memorial. Designers can only offer a location to host the dead, they can never force the forgetting.

To linger too long with the dead is to live a half-life. This is the power of

the ephemeral memorial. In the case of the countermonument, those forgotten are re-evoked, and yet in its sinking out of site, the *Gegen-Denkmal* is a reminder of the transitory nature of human remembrance and the omni-present potential of cultural obfuscation. Perhaps in its temporal presence in the landscape, it offers a foil for painful memories, providing survivors with an opportunity to divest themselves of the responsibility of carrying the dead. Michaels (1996) observes, "To remain with the dead is to abandon them" (p.284). The gathered jetsam of the departed dead adds a poetic aspect to the descent of the Gegen-Denkmal--in its submergence and eventual disappearance from the life-world, the dead are drawn towards their rightful place within the earth.

The third of Sue Anne Ware's experiments in anti-memorials, the Road-as-Shrine project (Ware et al., n.d.) explores the landscape as the primary mode of grief modulation and commemoration. Situated along a notoriously dangerous Australian motorway in the La Trobe Valley, Victoria, the Road-as-Shrine project employs a series of gardenesque gestures synchronized to appear during peak accident and commemorative periods. An Avenue of Honour has been created using a burn and planting cycle that involves local residents and that, with attending to, reaps a wildflower garden. Should the memorial avenue fall into neglect, however, the landscape will revert to indigenous vegetation, merging with surrounding landscapes. Spontaneous memorials remain a part of the landscape; it is Ware's intention that the designed memorial provide a framework for individual rituals and memorial constructs (2006, p.178). It is not clear what role the existing memorials play during the annual burn. This act would of course set to flame any existing memorial and the presence of the burn would make the site unpleasant to visit until re-vegetation occurs. It may be that letting go of the memorial site is inadvertently encouraged by this fiery transformation from the silken vegetation of the commemorative assemblage to scorched earth. "The act of remembering implies a transformation of memories. Memorials need a certain flexibility to allow for this transformation. Memorial design must allow for this transformation as well as ultimately allowing us to forget" (Ware, 2008, p.12).

"Grief requires time," states Michaels (1996, p.54). Sometimes grief winds its way through the living in months or years. Sometimes, as the discourse of the anti-monument illustrates, the restless dead wait decades to find a location, and so the living must endure their presence until a suitable landscape can be found.

> It's no metaphor to feel the influence of the dead in the world, just as it's no metaphor to hear the rathe radiocarbon chronometer, the Geiger counter amplifying the faint breathing of

> rock, fifty thousand years old. … We long for place; but place itself longs. Human memory is encoded in air currents and river sediment. Eskers of ash wait to be scooped up, lives reconstituted. (Michaels, 1996, p.53)

Figure 2.10. Sue Anne Ware, The Road-as-Shrine, La Trobe Valley, Victoria, Australia.

Figure 2.11. Sue Anne Ware, The Road-as-Shrine, La Trobe Valley, Victoria, Australia.

Chapter Three: The Scenery of Grief

> When you insist on only having certain kinds of experiences nothing can deeply touch you. You're too busy judging. On the other hand, a life lived openly without filters includes pain, heartbreak, Disneyland, and unpleasant experiences. But you do have a satisfying feeling of being infinitely approachable; the universe gets through to you whatever scenery it's hauling. (Cohen, 2007, p.36)

3.0 Introduction

I begin in wondering: What is grief as a state of being? Van Manen (1990) directs the phenomenological researcher towards "gaining a deeper understanding of the nature or meaning of our everyday experiences" (p.9). This edict provides the initial quandary in this investigation--can the experience of grief be considered an everyday experience? If as Clark (1993) observes, the phenomenological consciousness is anchored in the life world where "meaning is revealed as being is lived out" (p.25), what can we learn from an experience which is marked by a departure from the life-world?

Testimony is provided here to describe the initial sensations that mark the beginning of grief where the body begins to solidify and fluidity within the life-world is lost. The bereaved slips beneath the surface of his or her public persona, withdrawing into a realm of imminent depth marked by pain and isolation. Depth, observes Grange (1997), is an element of consciousness. The lived-signification of depth is achieved through experiences that increase awareness of contrast, matters of life and death being the most dramatic example thereof.

> Accompanying every act of consciousness is a sense of the alternative. And that is precisely what constitutes the experience of depth. Depth suggests there is something more. Consciousness has in it a form of depth because it is a contrast of a contrast. It takes the possible--what can be--and contrasts it with the actual-what is. ... Because a sense of the alternative clings to it, human consciousness also carries with it feelings of loss and incompleteness. This sense of affirmed negation--what is, what was, and what might have been--is what is present in the encounter with death. Human consciousness treads a knife edge between the actual and the idea. (p.139)

The depth experience heralding the onset of grief is dominated by a sense of compression and constriction, as if it were the bereaved themselves who were buried six feet under. This altered sense of being brings previously unseen phenomena into focus just as others, particularly the corporeal presence of the recently deceased, disappear from view. For the subject of this inquiry, it is the roadside memorial landscape that is illuminated as consciousness of death begins to dominate

awareness. I gaze at the memorials as we drive by them, triggering an internal conversation that differs from everyday glances at the landscape. In this participatory phenomenological consciousness, the roadside memorial becomes a focus for embodied seeing of the landscape. I gather the landscape into the consciousness of the death-world I have witnessed and in turn the landscape seemingly receives me. The bodily sensations of grief--the heaviness of heart, the inertia of muscles, the needle-sharp emotions of pain and sorrow--momentarily take flight, reaching towards the commemorative marker in the landscape. Then as the vehicle moves beyond the site, a little grief remains behind, entangled in the landscape of roadside debris. Relph (2000) observes:

> An accident on the highway delays our journey and we notice for the first time the harshness and the hardness of the crash barriers, the size of the direction signs, the separation of the highway from the adjacent landscapes. ... In such moments, we are reflectively aware of landscapes as integral aspects of our being-in-the-world. ... For much of the time, landscapes stay as unobtrusive backgrounds to other more important concerns but occasionally they are brought forward into our awareness. For instance, in certain affective states, or in "moods," as Heidegger calls them, we may be predisposed to notice the world around us. (p.24)

For DuBose (1997), a phenomenological critique of grief offers an alternative perspective, one where the experience of loss is understood in terms of "how the body and the other co-construct a mutual life-world" (p.369). Within this dissertation, "the other" is landscape, but for many bereaved individuals, community may provide solace. Grief and the impulse to make memorial space are embodied activities that are deeply entrenched in human culture and action. The transactional relationship between the living, the dead, and landscape is explored using a phenomenological methodology because this method provides a structure for portraying this relationship holistically and robustly. Malpas's (1999) comment directly addresses this intertwining between death and landscape:

> Recognizing our inextricable tie to our surroundings means also recognising our own finitude and mortality. ... Such locatedness is a necessary condition for our very capacity to experience--our mortality, our capacity to think and feel, and our embeddedness in place, are bound together as part of the same structure that makes us what we are. ... To be who and what we are is to be creatures whose located, spatialised existence brings death inevitably in its wake. Though it may seem trivial to say it, we can only fear death because we are creatures who die. Yet this also means that to recognize who and what we are--that is, when we grasp ourselves in relation to the place and places in which we dwell and in which our existence is rooted--is also to grasp our mortality as something essential to us and so as something that belongs to us, as we belong to it; just as place also belongs to us and we to it. (p.192)

3.0.1 Methods

> Thus, structure of feeling necessarily involves calling on emotion, bodily practices, the physical character of places, all those differentiated and differentiating elements of comportment which are crucial to a culture, may well be bound up with reading and writing, yet are so difficult to read and write. (Thrift, 1994, p.193)

Groat and Wang (2002) situate phenomenological research methods in the design disciplines within the paradigm of "naturalism". This is their term for a "cluster" of interpretive inquiries that are inclusive of qualitative, phenomenological, hermeneutic, and interpretive/constructivist research methods (p.33). For Groat and Wang, the term naturalism refers to phenomena that are studied within an ordinary context, rather than a controlled setting. Ontologically, this research cluster posits that there are multiple, socially constructed realities and epistemologically, it evidences a positionality that is skeptical about claims of "value-free objectivity" (p.33). Building off Schwandt (1998), Groat and Wang (2002) observe that phenomenological research is directed towards divining an understanding of the life-world from the perspective of those living within it, and following Gertz (1993) they state that phenomenological discourse should exhibit "thick description"--a rich, vivid account of the milieu under study (p.186).

Pinar, Reynolds, Slattery, & Taubman (1995) attribute a poeticizing dimension to phenomenology because of its interpretive dimensions: "Phenomenological inquiry ... is that form of interpretive inquiry which focuses on human perception and experience, particularly on what many would characterize as the aesthetic qualities of human experience" (p.404-405). Because of this interpretive turn in phenomenology, it is often intertwined with hermeneutics (p.405). For Willis (1991), phenomenological inquiry is the method most in tune with artistic inquiry methods because of the emphasis on perception and because the research can be represented metaphorically (p.173). This, as will be discussed later, is a desired attribute of the textorium, or narrative of experience, for van Manen's (1990) intentions for the phenomenological research inquiry require that the research transcend language, thereby *invoking* an experience as it describes one. This, in my view, makes phenomenology particularly appropriate for exploring the meaning of experiences of grief, death, and landscape.

> [P]henomenological inquiry ... is about the course of primary human conscious in individual lives. It investigates such perceptions through whatever methods are appropriate for discerning individual life-world perceptions and for expanding and refining the perceptions of the inquirer. Thus it includes intuitive scanning of the inquirer's own primary consciousness, empirical scanning of evidence of the primary consciousness of others, and

> use of some means or medium--such as meditation, painting, poetry, discursive prose--to render metaphorically what the inquirer has perceived about life-world perceptions. (Willis, 1991, p.175)

Phenomenology is concerned with how occurrences within the life-world present themselves to the researcher. As phenomena are disclosed in a revelatory way, phenomenology has a "bad rap" as a messy, mystical, and superficial inquiry method. This notion Pinar, Reynolds, Slattery, & Taubman (1995) dispute: "Phenomenology is a disciplined, rigorous effort to understand experience profoundly and authentically" (p.405). However, phenomenological inquiry is difficult to conduct, as meaning is emergent and reflective. The inquirer is caught within epistemological forces that are in a constant state of flux--meanings emerge just as others unfold or fade away from view. Clark (1993) characterizes this journey:

> As a creative process, hermeneutic phenomenology requires, and almost certainly develops, both tolerance for ambiguity and trust in intuitive process. Even after initial conversations, I had little idea what form the final text would take. The method is emergent, hinging on a discovery process. Perhaps more explicitly than in other approaches, hermeneutic phenomenology draws on the investigator's own experience and intuitive sense. Along with participant stories, the investigator is the primary resource and principal limitation of such a study. The endeavour to create an insightful text is demanding, requiring a depthful understanding of the phenomenon in question. The research process is both humbling and potentially affirming. (p.166)

The phenomenological inquiry method of Max van Manen provides the touchstone and background of this study. Phenomenology is intended to situate the study rather than to provide a rigid methodological structure (Seamon & Mugerauer, 1985, p.3). This is in keeping with the interpretive turn within van Manen's (1990) methodology, as he declares: "Thus the broad field of phenomenological scholarship can be considered as a set of guides and recommendations for a principled form of inquiry that neither simply rejects or ignores tradition, nor slavishly follows or kneels in front of it" (p.30).

Dr. Max van Manen of the University of Alberta (Canada) was first exposed to phenomenology in the Netherlands during the early 1960's, through the study of the works of Martinus J. Langeveld and N. Beets. Van Manen's phenomenological perspective is influenced by research emerging from the University of Utrecht's Institute for Didactic and Pedagogic Studies (the Utrecht School), where Langeveld and Beets taught in the 1950s (Brown, 1992, p.45). There are, as Pinar, Reynolds, Slattery, & Taubman (1995) observe, many phenomenological approaches; some emerge from the philosophical traditions of phenomenology, some emphasize the interpretive, and others "work in the space between phenomenology and poststructuralism" (p.405). However, they share the following perspectives: a

rejection of rationalism and empiricism, an interest in human consciousness, and an "aesthetic rendering of experience" (p.406). What makes van Manen's work distinctive is its emphasis on interpretation and its pedagogical orientation. Brown (1992) extensively explores the influences on, and the perspectives within van Manen's hermeneutic phenomenology, or "human science". For Brown the major themes in van Manen's work can be categorized as (a) the interconnection between theory and research, (b) the place of "tact" in pedagogy, and (c) the place of the child in pedagogy (p.53).

As Brown's essay is directed to teacher educators, I will only briefly summarize his points. The first, "the interconnection between theory and research", concerns the intersubjective relationship between the researcher and the subject. Van Manen is critical of forms of empirical research that isolate the research subject from the inquirer. In his view, theory and theory building, should be directed toward "capturing the nature of pedagogy" (Brown, 1992, p.55). Here theory is place-making--it is directed towards creating a milieu where agents can experience "being-in-the-world in all its dynamic variances" (p.55). Pedagogical tact is an attribute of phenomenologically aware educators who recognize "the highly subjective nature of learning and [who are] responsive to the uniqueness of the student" (p.56). Finally, "the place of the child in pedagogy" follows on Greene's observation (1973, as cited in Pinar, Reynolds, Slattery, & Taubman, 1995, p.405) that phenomenological consciousness is directed toward the world and/or subject of the inquiry, rather than away from it. For van Manen, the subject, the inquirer, and the milieu are *co-generators* of emergent meaning.

Brown (1992) observes that van Manen's intentions are to make human science research accessible. One of the ways he has accomplished this is by creating explicit procedures for the conduct of such an inquiry. In this endeavor he has been immensely successful, inspiring phenomenological research onward to include research on grief, drawing, architecture and environmental design, learning other languages, meditation, and midwifery in addition to pedagogical studies (for further examples see http://www.phenomenologyonline.com). Van Manen's work has been particularly influential in the health care fields as a means of understanding the lived-experience of care-givers as well as the patients undergoing care (see for example Morse & Field, 1995).

The clarity of van Manen's methodology gives structure and rigour to this study. Rather than directly investigating the grief of others, a task best left to professional counselors, I have chosen to situate my own experience as the subject

of this inquiry. This is not unusual in research of this sort, as van Manen (2002b) states: "When phenomenological inquiry involves the study of common experiences then, often, the best place to start is with one's own experience" (p.49). However there are limitations to this approach for, as van Manen observes, "admittedly, as human science researchers we should be modest in claiming special status for our insights" (p.7). Certainly I am not eager to suggest that my lived-experience of grief and the compensational effect of landscape on bereavement has global applicability; indeed the hermeneutic turn embedded in this study acknowledges that my telling is essentially an interpretation of experience, a by-product of my subjectivity, which in turn will be processed by other subjects equally bound by their own experiential stance. "In point of fact, all interpretive phenomenological inquiry is cognizant of the realization that no interpretation is ever complete, no explication of meaning is ever final, no insight is beyond challenge" (p.7). However, it would be nihilistic to assume a complete lack of common ground. Indeed for Miller and Tougaw (2002) stories of experience enjoy "troubling intimacy":

> The culture of first-person writing needs to be understood in relation to a desire for common ground--if not an identity-bound shared experience, then one that is shareable through identification, though this too will vary in degrees of proximity. The memoir and all forms of personal testimony not only expand the boundaries of identity construction and the contours of the self but also lay claim to potential territories of community. In complex and often unexpected ways, the singular "me" evolves into a plural "us" and writing that bears witness to the extreme experiences of solitary individuals can sometimes begin to repair the tears in the collective social fabric. (p.2-3)

Those suffering grief often express feelings of fragmentation and isolation. "The terrain in which we live is so altered by this kind of loss that that even the self seems alien within that scene, and changed in some way" (Witte-Townsend, 2002, p.173). In Hentz's (2002) study of body memory and mourning, each woman experienced grief differently, but found commonality in breaking the silence imposed by social norms regarding bereavement. The quest for meaning within a phenomenological inquiry may begin in an internal desire to revisit events of trauma or to investigate a phenomenon that incites curiosity in the inquirer; however, as a qualitative methodology the inquiry is underpinned by a desire to achieve a robust understanding of particular human experiences. Seamon & Mugerauer (1985) state:

> In the phenomenologist's quest for wholes, specific environmental elements or experiences are the base for wider generalizations about behavior, landscape, meaning, and so forth. The search is for underlying structures--networks of relationships marking out essential dimensions of the thing, event or experience. These structures incorporate a series of intrastructural connections and tensions which in their various combinations generate particular modes and contexts of meanings, behaviors and experiences. (p.9)

As a weaving of theory and experience, the methodology provided by van Manen backgrounds the warp of this work, while the *intrastructural connections and tensions* within the experience of grief, death, and landscape generate the tensions of the weft. In constructing the strands of the warp I was initially drawn to Heidegger's (1971) idea of the "gathered landscape" which, to my mind, characterizes the way the bereaved gathers the landscape as a reflection of his or her embodied state of grief: "Even when we relate ourselves to those things that are not in our immediate reach, we are staying with the things themselves" (p.154). In this gathering, or *dwelling*, the landscape is reciprocal, for the bereaved is equally drawn *outward* to the deathscape of the roadside memorial as he or she are to drawing the presence of the landscape *within* as a substitute for absent corporeality. As Viola (1995) describes it, "landscape can exist as a reflection on the inner walls of the mind, or as a projection of the inner state without" (p.253).

Casey (1996) elaborates, noting that, "places gather" (p.24). There are several aspects to this gathering: The gathered place creates a "hold on what is presented," providing a sense of order to the arrangement of things situated in a particular place. "The arrangement allows for certain things--people, ideas, and so forth--to overlap with, and sometimes to occlude others as they recede or come forward together" (p.25). For example, in viewing the roadside memorials, one might experience a wave of grief or anger, take inventory of specifics of the memorial artefacts, record the surrounding landscape, and situate the atmospheric conditions, all in the brief moment that occurs as one passes by. The second aspect of gathering Casey describes as "a holding in and a holding out" (p.25). This concept is more abstract: The gathered place "retains the occupants of a place within its boundaries: if they were to utterly vanish and the place be permanently empty, it would be no place at all but a void" (p.25). In other words, place is *lived*, defined through experiential occupancy and embodied consciousness. As his next aspect, Casey states that the gathered place "reflects the layout of the local landscape, its continuous contour, even as the outlines and inlines of the things held in that place are respected" (p.25). To elaborate, things within place and the constitutive elements of the landscape--fields, vegetation, horizon, etc.--intertwine. I have foreshadowed this idea in section 2.7 "Hortus Mori--The Garden of Death", where it is suggested that the action of claiming sacred ground, making the memorial artefact, and tending the deathscape potentializes this gathering to the deathsite. The claiming of a memorial site is relevant to Casey's concept of keeping, the fourth aspect of the gathered place. Central to this concept is the idea of holding place through occupation, whereby the memorial elements act

as agents of residency. This notion of keeping accounts for the sense of entitlement that the bereaved extends towards the occupation of an individual deathsite (see for example Owens, 2006, p.123) or the anchoring of memory in a traumascape as in Noël's (1996) obsessive desire to reconstruct the accident scene where his wife Brigid was fatally injured. Additionally, keeping gives meaning to the collective gathering to sites such as the Oklahoma City bombing site, 9/11 memorials, and the gates of Kensington Gardens where the assemblages of material tributes to Princess Diana proclaimed sacred ground. Finally, Casey's (1996) account posits that the gathered place provides a dwelling place for "such unbodylike entities as thoughts and memories" (p.25). This detention of located memory allows individuals to hold places perceptively close regardless of geographical location. For example, although I write these words on a cold, sunny midwinter afternoon, I can be drawn towards Holyrood in Edinburgh hiking skyward through drifts of yellow gorse on a hot spring afternoon, or to the waning light of a summer's day on the shores of Lake Winnipeg. In the case of a tragic death, the deathsite provides a gathered place for the absent dead and a projected location for grief.

Returning to the metaphor of the warp, the second strand, attributed to French phenomenologist Maurice Merleau-Ponty (1908-1961), locates grief as an *intercorporeal* practice. The declarative "I am my body" (1945, p.231) provides a counter-narrative to the Descartian "I think therefore I am" (Russell, 2004, p.516) which locates human sensations as a product of the mind. "Thus experience of one's own body runs counter to the reflective procedure which detaches subject and object from each other, and which gives us only the thought about the body, or the body as an idea and not the experience of the body or the body in reality" (Merleau-Ponty, 1945, p.231). Here "intercorporeality" is intended to be inclusive not only of an *intra*corporeal (self) and an *inter*corporeal relationship (between self and other), but also constitutive of Merleau-Ponty's (1968) notion of chiasm, "an intertwining of embodied subject and the world" (as cited in Tanner, 2006, p.87), "chiasm" interpreted here as directed to an intertwining of subject and landscape. The etymology of chiasm and its adjacent entry, *chiasma*, indicates the word is linked to the Greek noun *chiasmos* and verb *chiazein*. This origin makes reference to the Greek alphabetical symbol *chi* [X] (Webster's, 1962, p.232). The definition of chiasm refers to its symbolic genesis as crossed lines for it is defined as a crossover, or more specifically an intersection or intermingling. Chiasm is well characterized within the intentions of this inquiry by the following quote: "At its most intense, the boundaries between person and place, or between the self and the landscape, dissolve altogether"

(Ingold, 2000, p.56).

The chiasm or intertwining is the ontological concept Merleau-Ponty was beginning to unravel at the time of his premature death in 1961. The intention of the chiasm is to "explore the production of visibility and the 'metaphysical structure of our flesh'" (Lingus, 1964, p.xl). Merleau-Ponty is attempting to resolve the Cartesian separation of mind/body/world through the development of an ontology of *flesh*. Flesh has two components: a "self-sensing" flesh and the 'sensible and not sentient' flesh of the world" (Cataldi & Hamrick, 2007, p.4). Flesh has no English translation, but simply put, it connotes a mingling of being--body, mind and world--in other words, the lived body.

> In more specific phenomenological language, the lived body is that which experiences and inhabits the life-world. The lived body has to do with the processes of embodied experience, and is not a fixated "thing," although the lived body is made up of bone, blood, muscle, and tissue. Using Merleau-Ponty's chiasmic structure of flesh, we can say that the lived body is neither spirit nor flesh, but the incarnation of both. (DuBose, 1997, p.370)

Merleau-Ponty (1964) states: "We are always immersed in the world and perceptually present to it" (p.xvii). The notion of chiasm ignites this intermingling of self and world. Tanner (2006) explains: "In *The Visible and the Invisible*, Merleau-Ponty … uses the figure of the chiasm, which he describes as an intertwining, to image a reciprocal model of embodied perception that he figures as an intertwining of the embodied subject and the world" (p.87). The chiasm describes a reversibility of flesh--its capacity to crossover and intertwine with lived experience of other beings, thoughts, and things.

For Cataldi & Hamrick (2007) Merleau-Ponty's notion of flesh and chiasm sets the underpinnings for a philosophy of nature that "supports environmental well-being and prepares for a coherent philosophical ecology" through an intercorporeal relationship of human and nature (p.5). Within the context of this study the intercorporeal intertwining of self-being and nature-world is employed as a means of understanding the intermingling of flesh through the experience of grief, death, and landscape. At the site of roadside death, "the earth draws us out of ourselves not just to explore the terrain in order to dominate but to learn from our contact with it, and from the resistance it offers us, what is the meaning of our world" (Liberman, 2007, p.43). Tanner (2006) employs the notion of flesh to include the dead in this transactional relationship between self and world.

> Given that we know ourselves and others not only through but as our bodies, how is grief structured around the unfolding of two bodies once intertwined? In claiming that "every thought known to us occurs to a flesh," Merleau-Ponty stresses the impossibility of separating the sentient and the sensory worlds. Although the loss of a loved one's body

> disrupts the chiasmic relationship that defines Merleau-Ponty's model of perception, the gaps that grief exposes in the circle of intercorporeality necessarily return us to the lived body's status as a site of bodily interfolding. Grief unravels Merleau-Ponty's model of perception only to suggest the impossibility of understanding loss without it. (p.88-89)

Cataldi (2000) also utilizes the reversibility or intertwining theory as an argument for an intercorporeal relationship between living flesh and the dead. Because, she argues, Merleau-Ponty's thesis was intended to be inclusive of transactions between body to sentient body and body to "inanimate objects", the concept of reversibility can be extended towards the dead, whether present as a corpse, or absent as in *buried and gone*, because the dead remain captive in the conscious experience of the bereaved.

> Since touch and emotions overlap, perceptually, in the domain of feelings, and if we recall Merleau-Ponty's claim that "every visible is cut out in the tangible" so that we remember to think of sight, for example, as being a form of eye contact, then we may regard our emotional apprehensions as ways of being touched, of being affected, by some perceptible object or other. And if we do opt this path of least resistance, then it simply does not or would not matter so much if the perception that is "actively" touching us is that of an animate or inanimate object, since we can be emotionally touched or "moved" by both. (p.191)

To think of the dead is to intertwine their presence within the flesh of the world.

"Phenomenology" states Merleau-Ponty (1945), "can be practiced and identified as a manner of style of thinking" (p.viii). This concept prefaces the third and primary strand of the warp, van Manen's approach to phenomenology, self-described as "practical, existential and hermeneutic"--practical in that guidelines are provided for the execution of researching lived experience; existential in that the subject of study is the everyday *lifeworld* of human experience; and hermeneutic, for "it is an *interpretive* (hermeneutic) methodology because it claims that there are no such things as uninterpreted phenomena" (1990, p.180). In keeping with the operative metaphor of weaving embedded in this section on methods, it could be said that van Manen directs the stance of weaver herself: "Phenomenology is more like an attitude, it cannot be learned as an external set of skills or objective concepts, rather, it must be appropriated in a personal and pathic manner" (2002a, Overview: para.5). This notion of *attitude* provides a two-fold directive for the phenomenological practioner: (a) it directs attitudes toward the lived-experience under investigation: "Lived experience is the breathing of meaning. In the flow of life, consciousness breathes meaning in a to and fro movement: a constant heaving between the inner and the outer, made concrete ... Thus, a lived experience has a certain essence, a 'quality' that we recognize in retrospect" (1990, p.36); and (b) the phenomenological attitude directs the qualities attributed to the textorium (the documentation of the phenomena under investigation): "As words draw us and carry us away, they seem to

open up a space: a temporal dwelling space where we may have reality experiences, 'realizations' that we never imagined possible" (2002b, p.4).

Readers familiar with the popular Disney movie *Pirates of the Caribbean* are reminded of a conversation between Geoffrey Rush's pirate character, Captain Barbossa and the femme fatale, Elizabeth Swann, played by Keira Knightley, where the two negotiate the suspension of hostilities directed at Swann's home of Port Royal. Swann, believing the scurvy characters of the film are bound by the Code of the Order of the Brethren demands to be returned to shore. Barbossa, applying a slippery interpretation, counters that the Pirate Code provides far more guidelines to conduct than rules.

> Elizabeth: Wait! You have to take me to shore. According to the Code of the Order of the Brethren...
>
> Barbossa: First, your return to shore was not part of our negotiations nor our agreement so I must do nothing. And secondly, you must be a pirate for the pirate's code to apply and you're not. And thirdly, the code is more what you'd call "guidelines" than actual rules. (Verbinski, 2003)

This notion of *guidelines* rather than *rules* well characterizes the methodological considerations embedded in van Manen's (1990) phenomenological approach:

> The methodology of phenomenology is such that it posits an approach toward research that aims at being presuppositionless; in other words, this is a methodology that tries to ward off any tendency toward constructing a predetermined set of fixed procedures, techniques and concepts that would rule-govern the research project. (p.29).

Van Manen's guidelines provide direction to a research study conducted under this rubric:

> Reduced to its elemental methodical structure, hermeneutic phenomenological research may be seen as a dynamic interplay among six research activities:
>
> (a) turning to a phenomenon which seriously interests us and commits us to the world;
>
> (b) investigating experience as we live it rather than as we conceptualize it;
>
> (c) reflecting on the essential themes which characterize the phenomenon;
>
> (d) describing the phenomenon through the art of writing;
>
> (e) maintaining a strong and oriented pedagogical relation to the phenomenon
>
> (f) balancing the research context by considering parts and whole. (p.30-31)

Key elements of van Manen's methodical structure are outlined and supplemented in the following discussion. Although van Manen posits six activities, the first four receive the most attention in the text to follow. The last two, "maintaining a strong and oriented pedagogical relation to the phenomenon", and "balancing the research context by considering parts and whole" require less explication. For example, although van Manen's phenomenological methodology is directed towards pedagogical purposes, one could posit that all dissemination is inherently

pedagogical particularly if we position ourselves towards the text as learner. Certainly, as Clark (1993) has indicated, the phenomenological inquirer is engaged in a process of "learning", responding to the text as meanings unfold and insights are revealed. It is also van Manen's (1990) intention to direct the researcher to remain orientated to the topic of the inquiry: "To be oriented to an object means that we are animated by the object in a full and human sense" (p.33). The balance of the research context concept addresses the role of reflectivity in the phenomenological study. For van Manen, the role of phenomenological reflection is "to try to grasp the essential meaning of something" (p.76). In the context of research on 'self' this entails making explicit thoughts, emotions, and impressions that are often very furtive and personal. This is particularly true in recounting and seeking meaning in experiences that are particularly traumatic and painful. But it is only by bringing these notions to speech, that they become dimensional and available for scrutiny. For van Manen, this action of reflecting on experience is the heart of the phenomenological inquiry. Using the example of the experience of time, van Manen explicates this idea:

> So there is a difference between our pre-reflective lived understanding of the meaning of time and our reflective grasp of the phenomenological structure of the lived meaning of time. To get at the latter is a difficult and often laborious task. The insight into the essence of a phenomenon involves a process of reflecting appropriately, of clarifying, and of making explicit the structure of meaning of the lived experience. (p.77)

Meaning is, of course, very complex and multi-dimensional. Therefore, the researcher must be careful not to allow the text to become nuanced and fragmented. It is the themes that structure both the experience under study and the text under construction. Reflecting upon the developing themes, one must gaze upon the inquiry-in-formation, and "constantly measure the overall design of the study/ text against the significance that the parts must play in the total textual structure" (p.33). In this the inquiry is much like a dance; one can learn the steps but when the discrete actions come together, it is the fluidity of the whole sequence that conveys the experience of movement. Finally I note that in van Manen's (1984 cited in Pinar, Reynolds, Slattery & Taubman, 1994, p.408) directive on "*Doing*" *Phenomenological Research and Writing* only the first four elements are addressed. Let us proceed by exploring these.

3.0.1.1 Turning to the nature of lived-experience

> This then is the task of phenomenological research and writing: to construct a possible interpretation of the nature of a certain human experience. In order to make a beginning, the phenomenologist must ask: What human experience do I feel called upon to make topical for my investigation? (van Manen, 1990, p.41)

This study, directed towards informing the research, teaching, and implementation of memorial sites within the context of landscape architecture, is grounded in the assumption that memorial sites are created in response to an individual or collective loss of life. In Chapter 2 I have situated grief within the individual, collective, cultural, and political motivations for erecting memorial form within an expanded memorial field for landscape architecture. Those suffering from the loss of a loved one exhibit varied degrees of sorrow. The lived-experience I have oriented this inquiry toward is grief and the phenomenon under investigation is the smallest scale physical manifestation of grief in the landscape--the roadside memorial.

Returning to the notion of the phenomenological "attitude", a turning to the nature of lived experience begins in curiosity and wonder. The action of turning does not connote turning away but rather a turning *to* the taken-for-grantedness state of the everyday. As Relph (2002) observes:

> Phenomenology is a way of thinking that enables us to see clearly something that is, in effect, right before our eyes yet somehow obscured from us--something so taken for granted that it is ignored or allowed to be disguised by a cloak of abstractions. For Heidegger this "something" was preeminently Being--the fact that things exist at all. (p.16)

My understanding of grief as a state of being, simmered below my conscious attention for many years even as I lived it everyday. My turning to grief as lived-experience is bound in curiosity--the "dissatisfied knowing that always pushes on to further questions", and wonder--a "compassionate intelligence that seeks to see things in themselves" (p.16).

3.0.1.2 Investigating experience as we live it

> In doing phenomenological research this practical wisdom is sought in the understanding of the nature of lived experience itself. On the one hand it means that phenomenological research requires of the researcher that he or she stands in the fullness of life, in the midst of the world of living relations and shared situations. On the other hand it means that the researcher actively explores the category of lived experience in all its modalities and aspects. (van Manen, 1990, p.32)

For those facing death, as Romm (2009) discovered in her mother's journal,

life takes on a shocking insignificance: Our circles of influence are small; our lives merely "local" in implication. But for the bereaved, the death of the loved one is significant and often catastrophic: "It [grief] is large, with many arms, and [it] changed the course of the world. ... It colored my life, it wove through all my writing. I couldn't move away from it because of deep loyalty and love" (p.209). To open one's self to the experience of grief requires the painful unraveling of memory, for the lived experience of grief has a shocking fullness, one so powerful that it can obliterate years of memories.

The trouble with remembering is that you must pass through layers of pain, agony and despair in order to find the places of joy--the sites where we keep the memory of our dear ones. The trouble with remembering is that we cannot deny the unhappiness, the reality of confusion, machinations and manipulations of the dying. There is horrible finality to death--so many things we cannot know. There are questions that can no longer be asked and answers that will now never be spoken.

As the theories of bereavement explicate, this loss of surety, of an assumptive world, is the great life crisis of grief. In traumatic loss, Corr (2002) observes "fundamental convictions" are crushed, disillusionment ensues, and a narrative of despair or hope prevails until new realities can be forged" (p.132). The bereaved exists in a sort of suspended reality; uncertainty dominates. Clark (1993) states:

> In blunt terms, death shows us our human limits. We are confronted with our illusions of control, our tolerance for pain and helplessness... . Perhaps it is our ultimate vulnerability and our fear of the unknown which are most horrifying. Death is so indifferent to life, so impossible to control or influence, in spite of our efforts to do so. (p.145)

Grief is an individual experience, but in this turning to the lived experience of my own grief, I found community in the testimonies of others who were willing to tell their stories, and discursive strength by mingling their testimonies within mine. In his problematizing of the one's experience within qualitative research, Stake (2005) observes that the researcher holds some responsibility for the ways in which his or her research can be interpreted (p.453). The solution is his view, is the integration of multiple perspectives: "The qualitative researcher is interested in diversity of perception, even the multiple realities within which people live" (p.454). The essence of qualitative understandings is experiential knowledge. To stand in the fullness of the experiential knowledge of grief is a cautionary experience, one quite astoundingly painful. Yet to risk such an exposé is potentially redemptive. For Clark (1993):

> To surrender [to grief] is to give oneself over to possible disintegration, to die a psychological and social death, dying to one's self as self has been known. In the transformation of the lost connection, relational integrity may be redressed and restored, and a space may be opened for

> the resurrection of symbolic meaning. A renewed basis for personal strength and self-identity may be forged from the pain and struggle of this overall process. (p.152)

The integration of multiple bereavement perspectives has at times awakened the pain of grief, but simultaneously it has choreographed the multiple narratives and diverse voices that contribute to this inquiry. As Stake (2005) observes "we come to know what has happened partly in terms of what others reveal as their experience" (p.454). In this, my triangulated community of grief has sometimes awakened particular insights; at other times I have sought out affirmation for specific experiences. Sometimes insights were difficult to validate and other times revelations arrived as if a gift. In such an inquiry, one takes a position in the life-world of "openness to the mystery" (Caputo, 1987, p.267). As Jardine (1998) observes:

> The deep ambiguities of life as it is actually lived, the deep difficulties in living our lives ... are often designated, either explicitly or implicitly, as the enemy of discourse and therefore as the enemy of true understanding. These difficulties and ambiguities are understood as problems to be fixed, things to be "cleared up" through the diligent pursuit of research which takes as its first gesture a fundamental severance with its object of inquiry so that it can heed only its own desire for clarity and distinctness which then demands clarity and distinctness from that object. (p.10)

The success (and criticism) of Maya Lin's Vietnam memorial is often attributed to the ambiguity of form (Carney, 1993) that renders it a palimpsest under which visitors can leave gifts of being (Richardson, 2001, p.265) and onto which they are invited to project their lived-experiences of grief and sorrow. Designed by a young architect student, it is astounding that Lin was able to initiate an inquiry that led her to conceive such a powerful form. As her accounting of the design process highlights, Lin's tutor problematized the inquiry by sensitizing her to the lived-experience of war and suffering. "I wanted to focus on the nature of accepting and coming to terms with a loved one's death. Simple as it may seem, I remember feeling that accepting a person's death is the first step in being able to overcome that loss" (Lin, 2000, p.4:9-4:10). Standing in the fullness of the shocking revelation that 57,000 American service men and women died or disappeared during the Vietnam conflict, Lin gazed over the picturesque site selected for the memorial: "I imagined taking a knife and cutting into the earth, opening it up, an initial violence and pain that in time would heal" (p.4:10). In opening into the "experience as lived" under investigation, the artist, the designer, the inquirer attends to what Zimmerman (1985) names "the service of the Being of beings". "We learn to be in the service of the Being of beings. That is, we learn to let beings bring themselves to appearance by giving voice to themselves through us. Learning to be silent, open, and receptive, however, requires a discipline and practice foreign to our present ways" (p.253).

Within prior iterations of this work, I became aware that any act of writing gave voice to my grief, awakening latent sorrow. In now attending to the lived-experience of grief, I stand in the fullness of a beingness once silently secreted into the incremental folds of loss. Forgetting aside, life embraced in fullness, I return my life to its original difficulty (Caputo, 1987, p.1).

3.0.1.3 Reflecting on essential themes

> In searching for meaning we traverse landscapes and brush over selected sites in different movements and directions. Just as the archeologist lays out gridworks to stake out and systematically comb a historical site for its formations and buried artefacts, so the phenomenologist frames experiential sites and combs them for the existential variations, linguistic structures, historical traces, contingent significations, moral allusion, and pragmatic meaning patterns. (van Manen, 2002a, para.4)

Phenomenological themes arise from the context of the lived experience under investigation. They help to clarify the experience. For van Manen (1990) "making something of a text or of a lived experience by interpreting its meaning is more accurately a process of insightful invention, discovery or disclosure--grasping and formulating a thematic understanding is not a rule-bound process but a free act of 'seeing' meaning" (p.79). To invoke Heidegger (1971), themes gather the textorium. The act of bringing the themes into nearness has a two-fold consequence. In the first instance the themes appear to arise from the text as if they preceded the formation of the words that bring them to light. The inquirer listens to the silence embedded in the text, conjuring the themes into presence. As Zimmerman (1985) states:

> To heed the silence means coming home to ourselves, for we humans are essentially the silent, open realm in which Being--revelation and disclosure of beings--takes place. Presencing, however, requires an "absencing" or a clearing or opening in which to occur. We are that opening. … This opening that we are is a gift. (p.251)

In the second instance bringing the themes into being allows the text to coalesce. In this act, we distill meaning through the thematic elements that gather the phenomenological text. It is as though the themes are revelatory, drawing attention to newfound qualities of the lived experience. Van Manen (1990) addresses this notion:

> Phenomenological themes are not objects of generalizations; metaphorically speaking they are more like knots in the webs of our experiences, around which certain lived experiences are spun and thus lived through as meaningful wholes. Themes are the stars that make up the universes of meaning we live through. (p.91)

Shining forth, the themes then begin to illuminate other findings, to gather deeper reflections of the topic under study. Heidegger (1971) observes: "From this point of view, everything that already belongs to the gathering nature of this thing does, of course, appear as something that is afterward read into it" (p.151).

To divine the themes of the lived-experience requires that the inquirer direct a reflective attitude towards the textorium. Stake posits (2005), "Place your best intellect into the thick of what is going on" (p.449). Van Manen (1990) provides three guidelines for revealing the phenomenological themes: a holistic tactic, a selective approach, and a line-by-line methodology. A series of questions captures each of the characteristics of each approach. Within the wholistic approach, the inquirer "attends to the text as a whole," asking "What sententious phrase may capture the fundamental meaning or main significance of the texts as a whole?"; for the selective or highlighting approach, the questioner ponders, "What statement(s) or phrase(s) seem particularly essential or revealing about the phenomenon or experience being described?"; and finally, the detailed reading approach focuses on statements within the text seeking an answer to the question, "What does this sentence or sentence cluster reveal about the phenomenon or experience being described?" (p.92-93).

The existential themes of lived body, lived time, relationality and spatiality anchor the development of the essential themes. As my approach to developing the essential themes follows van Manen's holistic tactic, each episode of the phenomenology of grief is reflected upon in terms of which existential theme was most dominant. For example, section 3.1 "Grief Swallowed Me Whole" primarily exhibits sensations associated with an embodied experience. Aligning the emerging themes with descriptions of townscape features (Cullen, 1961), helps to anchor the themes within experiences of landscape. The crisscrossing of these two strategies for data distillation led to the formation of the essential themes that drove the selection of the case study sites for Chapter 4 and the development of the literature review in Chapter 2. The themes are present within each individual section heading. Each section within each chapter is thematically linked to the corresponding section in subsequent chapters, providing a continuous stratum that horizontally unifies the text (for example 2.4, 3.4, and 4.4 explore a unified theme of "Magical Thinking") .

3.0.1.4 The act of writing: The textorium

> I wrote stories and made readers flinch (Romm, 2009, p.211)

Writing is at the heart of the phenomenological inquiry, for as van Manen (2002b) describes, "In the space of the text we witness the birth of meaning and the death of meaning--or perhaps meaning becomes indistinguishable from the dark" (p.244). Writing phenomenology has several phases: seeking, entering, drawing,

gazing, and touching (p.1-8). We begin in *seeking*. What will I write about, what experiences have merit? Who will care? In beginning phenomenology we try to look beyond the obvious, seeking our inspiration out there and denying the truth within that awaits the words to bring it to life. Only in turning to *our* truth can we find an entry point: "The writer dwells in the space that the words open up" (p.2). Humphreys (2002) elaborates:

> When a writer writes, it's as if she holds the sides of her chest apart, exposes her beating heart. And even though everything wants to heal, to close over and protect the heart, the writer must keep it bare, exposed. And in doing this, all of life is kept back, all the petty demands of the day-to-day. The heart is a river. The act of writing is the moving water that holds the banks apart, keeps the muscle of words flexing so that the reader can be carried along by this movement. (p.182)

The research text provides the process of the phenomenological inquiry. We enter the world of the text. Here the "generativity of emergent things" is exposed (Stewart, 2005, p.1027). The textorium is a spatial/temporal realm, a site where the writer dwells, where the depth and significance of the lived-experience is negotiated. The textorium is subject to the varied paces of lived-time; at times the text may seize us and writing will flow--"opening up the world"--or alternatively the text can allude the writer and "language ironically seems to rob us of the ability to say anything worth saying" (van Manen, 2002b, p.3). Moving beyond the threshold of everyday perception, the textorium beckons, folding the writer into a seductive region where everything becomes possible. We know that the muse is with us in this place. Traversing the textorium allows one to open the past, the future, the present; the data amassed begins to make sense. The text unfolds. "The words literally take the reader or listener into a wondrous landscape" (p.4). As the research text takes on form, "the words draw us in" (p.4) not only compelling us to write, but reorienting our position to the world. Language reveals new understanding of place and world; we remain intimately connected to the lived-experience under examination, but new insights are formed, and meanings emerge. Tilley (2004) observes that "from a phenomenological perspective, language flows from the body rather than the mind, or, rather, from a mind that is embodied, bound up with the sensorial world. ... Like art, it does not transparently represent the world. Instead it makes parts of it visible" (p.26). We are attached to the writing and yet it fills us with wonder because the textorium is "world-forming"--"our gaze has been drawn by the gaze of something that stares back at us" (van Manen, 2002b, p.5).

The gaze of the text transfixes. The textorium becomes *thing-unto-itself*, allowing the writer to view the product of writing from a critical distance. This

standpoint induces reflexivity, curiosity, and wonder. New questions are initiated. Trajectories are revealed. "The text," states van Manen, "must induce a questioning wonder" (p.5). Finally the text must bring others to *nearness*--it should *touch* the awareness of others. This is the power of the phenomenological text, its potential to transform awareness, to teach us to view the taken-for-grantedness of the everyday with new eyes and to become newly aware of our humanity.

3.1 Grief Swallowed Me Whole

> Well I think we all have secrets,
> And I like to imagine us keeping them in boxes kind of like this.
> And I think that each day everyone of us faces a choice,
> To take that box and bury it down deep inside of us and forget it,
> like a coffin.
> Or to find it and bring it out,
> Into the light, open it, and share our secrets like gifts. (Warren, 2008)

This is my secret: *Grief swallowed me whole*. The ingestion began with the loss of place--a garden my husband and I built on a tiny lot in the heart of a small prairie city. Returning from walking the dog one evening we discovered our new neighbor had deliberately destroyed an essential structural element of the garden. I recall the darkness had an unusual quality that night, a perceivable frenetic energy as if the very molecules of the air were rejecting each other. I had seen this phenomenon before some years previous when my life had taken a downturn. As we gazed upon the severed hedge, I knew we would have to leave our home. Something had disturbed this place beyond repair. I recall the tightness in my chest began here--that feeling you get when grief begins to fossilize your lungs; when the deep breaths we take for granted everyday become harder to achieve.

Grief sliced into my jaw, deboned my sense of safety, as I watched the two jets engulfed by the World Trade Centre towers in New York on September 11, 2001. It was a Tuesday morning and I had stopped in at my parents home to visit on my way to the office. I remember that morning distinctly as the end of normal, for it was not much after that that the world, as I knew it, began to unwind. For the next two years as my father struggled with the long recovery from surgery, I thought that grief might release me, but cancer awoke in his body once more--now in his throat. This tumour, it was said, would cause death by slowly blocking the passage of air to his

lungs. He would suffocate. So I thought might I, as grief encased my body much like a snake swallows a rodent whole, its sinuous body constricting, conforming to the shape of the devoured animal. Grief then took my senses, making them dull. External disturbances became minimal, muffled, things that moved out there somewhere on another plane. I moved through each day devoid of perceptions, doing only what was necessary, for anticipation of imminent death was too much to bear. This I deemed "living *in* the box". Cataldi (2000) describes this sensation well: "It is a feeling of not feeling, a feeling of being perceptually and emotionally shut down, closed off" (p.197). Being in the "box" has a surprising sort of comforting isolation and silence to it, much like cartoon renditions of the experience of Jonah in the belly of the whale that I recall watching as a child. Tanner (2006) notes that "we experience ourselves always through and as our bodies, the kind of loss that tears a loved one away from a parent, child, or lover propels the survivor into a state of heightened psychic isolation that cannot be expressed physically" (p.101). I think back to when my father first announced to me that he had cancer of the lung. He reached into his wallet and with a shaking hand, withdrew a tattered favorite poem. Voice breaking, this he read:

> Do not go gentle into that good night...
> Rage, rage, against the
> Dying of the light.
>
> (Thomas, 1979, p.2416)

"Being, which holds all beings in the balance", claims Heidegger (1971), "thus always draws particular beings towards itself as the center" (p.101). Yet being, as a state of deep grief, has no sense of balance for in grief one feels off kilter and fragile. In grief, I am drawn to the dying or to the dead; here there is no direction, even movement is mechanical, wooden, unconscious. Grief is centered in numbness, nothingness--the fullness of absence. Internal everyday processes calcify, digestion is slowed, and food becomes a leaden lump in the belly. In grief the periphery is dim. The center is shadowed. "Things fall apart, the centre cannot hold" (Yeats, 1979, p.1973). One is pulled only to the circle of immediacy--to tending the dying, to making funeral arrangements, to the heartache in your chest. Heidegger (1971) notes that:

> In this fashion the center gives over all beings to the venture as which they are ventured. In this gathering release, the metaphysical nature of the will, thought of in terms of Being, conceals itself. The venture--the drawing and all-mediating center of beings--is the power that lends a weight, a gravity to ventured beings. The venture is the force of gravity" (p.101-102).

The gravity of grieving pulls the bereaved downward, desiring darkness, concealing self. The etymology of 'grieve' includes the Latin verb *gravare* "to burden" and the Latin adjective *gravis* (heavy) suggesting that grief is a weight upon the body (Webster's, 1983, p.537). As Schwartz (1998) describes: "I rubbed my neck and felt the crushing weight inside inexplicably shift from my chest to my abdomen, where it weighed more and hurt more and at the same time felt more remote. If this was grief, I did not understand I was beyond touching, this life or any other" (p.124). To succumb to the venture of grief--venture meaning to hazard a risk or potential loss (Webster's, 1983, p.1309)--is to chance giving in to the weight of the darkness and gathering to the hush of death. "Tightness in the throat," writes Didion (2005, p.28), "Grief comes in waves, paroxysms, sudden apprehensions that weaken the knees and blind the eyes and obliterate the dailiness of life" (p.27).

Grief is the most profound of human emotions. A state of bereavement can be triggered by a variety of life events such as divorce, job loss, or even a change in residence; however, grief is typically associated with death. Kübler-Ross's (1969) groundbreaking study of death and dying introduced death as a life event with a variety of distinct "stages". In *On Grief and Grieving* Kübler-Ross and Kessler (2004) extended the initial five stages of death--denial, anger, bargaining, depression, and acceptance--to the experience of bereavement. This notion that the sorrow experienced by survivors following the death of a loved one follows a series of distinct linear stages, although a misinterpretation of their study, (see Davies, 2005, p.31) enjoys widespread acceptance. This belief affects many aspects of social life such as employment policies, regulations governing the adornment of cemeteries and public space, and in particular, dictates what constitutes appropriate public behaviors on the part of the bereaved and their associates.

Although behavioral expectations for the bereaved vary from culture to culture, grief is acknowledged to be a universal human state. "Grief is shaped by the social context in which it occurs" (Averill, 1983, as cited in Rosenblatt, 1993, p.102). In addition, tolerance for grief is culturally determined. Within dominant Western culture, the bereaved are expected to exhibit "self-control" and to "suffer-in-silence" (McGoldride & Rohrburgh, 1987 cited in Rosenblatt, 1993, p.105). Grief is something we *get through*, *get over*, and *move through*. Whatever anguish and distress the survivors are experiencing may be socially tolerated for a short period of time, following which any public expressions of sorrow are discouraged for fear of evoking pain in the bereaved or discomfort in associates. However, contemporary empirical research in bereavement reveals that grief is a complex multidimensional

state to which survivors may adapt (with varied levels of success), but from which they never actually recover (Stroebe, Stroebe, & Hansson, & 1993, p.13). Some survivors actually die from their sorrow, suffering from what is known as "loss effect" (p.11).

My dad died in March of 2004. In mid-May, I packed up my books and my pets, loaded up on groceries and headed to the lake to spend the summer charting the course of my dissertation. I felt guilty about leaving my mom alone so soon after the death of my father, but she insisted I go. She was thin, grief made her that way we all thought, but she was excited to begin renovations on the house. Beginning my journey north to the Lake Winnipeg beaches, I rounded the curve of Churchill Drive in the neighborhood of Riverview in Winnipeg, Manitoba, passing the football field and the park that hugs the curve of the Red River. I spotted a walking figure, a young thin man wearing only long ragged denim shorts. On his head was a tall slender cardboard box with round holes ringed in black cut out for his eyes. A shudder possessed my body. Didion (2005) notes that "survivors look back and see omens, messages they missed" (p.152). That evening I received the news that my mom had cancer of the pancreas. The prognosis was grim. The next day I extracted myself from the cottage and from my research and returned to Winnipeg. I took up residence in my brother's bedroom, in the house with the unplanted garden in the back, with the view to the forest of trembling aspen where I played as a child. This landscape, I sensed, would soon become lost to me.

3.2 Recession

The dying will make use of your energy to live. They, so desperate for life, would steal your very soul if you did not protect it. You, so desperate for their life, would give it to them. Death gathers the living. It strips them of the stores of fat that plump out bodies, it sinks flesh into bone. Death even helps us say that we are sorry for past wrongs, sometimes. Each morning I would help my mother shower and then I would lather her skin with the most emulsifying creams we could find in an attempt to adhere her flesh to her diminishing body. My hands were always too cold for her liking. She would then return to the bathroom to prepare for the day. I would accompany her there, as she was unsteady on her feet. The shock when she viewed herself in the mirror was tangible. Who is this sunken woman? As cancer progressed she sunk into the futon where she spent her days and now her nights, into the house,

into me. Her legs swelled from edema and I lost weight. She raged through the house at night, drunk on morphine, smoking, calling for my father, cursing his draw. I tossed on the chair, sleeping as in a fever. She was a vine, sinking her tendrils into the house, into me, into Pam who cared for her too. "Sometimes I think if I can just hold on to you, it won't be able to take me. If I can just hold on tight enough, I won't die" (Romm, 2009, p.60). I felt as if she would never die, that she would grow into me and that I would disappear. The walls began to absorb her--the pattern of the wallpaper like jaundiced skin. Outside, the garden I planted for her grew and ripened. Finally I called the doctor and told her I could look after her no longer. "Death" states Derrida (1995), "is very much that which nobody else can undergo or confront in my place. My irreplaceability is therefore conferred, delivered, 'given,' one can say by death" (p.41). I was selfish: I delivered my mother to death so that I could live. "By means of the passage to death the soul attains its own freedom" (p.40). I wanted to be free.

Davies (2005) observes that "the death of parents marks a shift in responsibility and sense of self in the world; indeed, one might argue that parental death is integral to some fundamental aspect of adult maturity" (p.41). The actions that must be performed following the death of parents seem onerous in the face of grief--funeral arrangements, the writing of an obituary, the reading of the eulogy. I recall sensations of pressing upon my back from the hundreds of people crowded into the chapel. My siblings and I broke with protocol and remained seated in front of the small box of ashes, clutching each other and weeping over her mortal remains. "At funerals the bereaved 'perform' their grief quietly, merely betokening their private and 'authentic' emotional upheaval. Both an impassive face and noisy sobbing are inappropriate. Instead a performance of grief bridges the differentiated spheres of public and private emotionality" (Hallam & Hockey, 2001, p.98). Confused by our resistance to propriety, the congregation finally rose and filed out behind us, accompanied by the recessional strains of "Over the Rainbow" (Arlen & Harburg, 1939), a song I ever associate with lost opportunities. Only the deep lines incised upon my face mark my maturation--I did not feel older, nor did I feel free--rather utterly and absolutely alone. "I am 'drowning in death' for death has inserted its cold cold fingers into me, and will clench me, barely breathing, beneath the waters for longer than I can possibly know" (Romm, 2009, p.114). Tanner (2006) aptly observes: "Despite the initial cathartic outburst of weeping that many mourners experience, grief remains primarily a disembodied process that exaggerates--not mitigates--the sudden isolation of one body from another" (p.101).

According to Stylianos & Vachon (1993) "bereavement is a social network crisis" (p.397). Loss of social support is one of several factors that put the survivor at risk of extended or chronic grief, depression, or the effects of post-traumatic stress syndrome. Sanders (1993) cites that approximately one third of all "major" bereavements require professional counsel (p.255).

Over the days to follow, my sister and I dismantled my parents' home. They lived there for over forty years. My mother began to remodel the house before she became ill. She had waited for years to replace the carpeting, for fresh paint, and to purchase new furniture. My father had hated change. She delighted in her new surroundings and continued with her renovations despite her prognosis. I am convinced her determination to finish the project sustained her. There is a sense of futility that accompanies the closure of a life. Why do we covet anything? In the end, the everyday things we gather to us, our clothing, the cutlery we use to eat, the toiletries and cleaning supplies, the photographs of long-dead strangers, become to survivors the overwhelming debris of a lost life. "*Vanitas vanitatum et omnia vanitas;* Vanity of vanities, all is vanity" (Eccles. 1:2, as cited in Hallam & Hockey, 2001, p.65).

3.3 Entanglement

Waiting, smoking. My mother did not speak as the ambulance attendants loaded her onto a gurney and took her out the same door my father's body had left through five months previously. She was positioned in the cavity of the vehicle feet facing home, eyes towards the exit door. I sat beside her. Before us unrolled the landscapes of her life, like a movie run in reverse. First the house, then the street we lived on. I felt the tendrils stretching. It filled me with unspeakable guilt and horror. Then we drove up Point Road, the main artery through the suburb of East Fort Garry, turned north onto to Pembina Highway, the local street of commerce. When my mother first learned to drive this was as far as she would go, parking at the Safeway lot then boarding the bus to go downtown. Turning east on Jubilee, we passed my lost garden and the house where my mom grew up. Our eyes were fixed on the scene behind us. We did not speak. Into the community of Riverview, to the Health Centre, up the elevator we once took to visit my dad. We turned onto the ward where he was cared for until he came home to die. As the stretcher turned down that same hallway to where my father's room had been, familiar faces came into focus. The nurses

and aids I had come to know during my father's internment in this very palliative ward were standing at the desk. I let my mother go on down the hall alone with the attendants, watching to see if she was to be placed in his room. Levinas (1993, as cited in Derrida, 1995, p.46) said: "I am responsible for the death of the other to the extent of including myself in their death". The nurses enveloped me in their arms as I opened up into sorrow. By the time I reached my mother's room the tendrils seemed gone. It was time for her to die.

> In order to put oneself to death, to give oneself death in the sense that every relation to death is an interpretative apprehension and representative approach to death, death must be taken upon oneself. One has to give it to oneself by taking it upon oneself, for it can only be mine alone, irreplaceably. That is so even if, as we just said, death can neither be taken nor given. (Derrida, 1995, p.45)

3.4 Magical Thinking

My mother dreamed often in her dying, as did I. I dreamed a refuge of gossamer sheathing that allowed the sun to filter through. There was a mattress to recline upon clad in navy fabric. I could hear the out-of-doors from my perch here and see vague shapes moving through the gauzy tenting. I went to fetch people with whom to share it, but when I returned it was destroyed. Frantically, I tried to gather the building materials and restore the shelter, but it was too far gone.

My mother dreamed she was buried alive. From her grave she could hear family members laughing in anticipation as we loaded up a convertible to drive to the lake without her. The desire to join us broke her and she wept in the telling. To listen to the dreams of the dying causes unbearable pain. To dream those dreams can only be worse. They cannot be regulated or even medicated away. We had a jest, my mother and I, about the filmy apparitions she would see, people fleeting, fish flying: "Joke or hallucination," I would say. "Joke," she would most often reply. In our diaphanous world of anesthetized existence, ruled by the morphine that was medicating her life away (Romm, 2009), this small attempt at humour was all that remained of what she used to be. We found her pills secreted everywhere; in the folds of the furniture, beneath the kick-plates of the kitchen cupboards, in the leaf of the table. An act of resistance? I never knew.

After she died I saw my mother often, in a crowd or walking alone on the street just out of reach of my call, or alternatively driving by in a car. I found some comfort in this, but I kept it secret. Michaels (2009) notes: "The dead have their own

maps and wander at will..." (p.280).

> On the other hand, unexpected 'visits' by the dead ... can be frightening, even when perceived as benign. Such fears may be explained in terms of secularized Western conceptions that tend to oppose the domains of the living and the dead--or at least posit a boundary that manages their interaction. ... 'Unexpected' appearances of the dead can thus threaten perceptions of material reality as understood within the West. (Hallam & Hockey, 2001, p.86)

Visions may also provide comfort for those who dwell upon the boundaries of death: life in the shadow world of grief accommodates, even welcomes, the spectral. As Gilbert (2006) observes:

> But those who summon the beloved dead while intuiting and perhaps resisting their calls into death know that it is essential to speak of death and the dead because if those who have died are still part of us even while they are part of death, then death is part of us too. (p.16)

Magical thinking, for Didion (2005), is the sense that the dead are still with us, but just slightly out of reach. In the dreams she experiences after the death of her husband John, visions of broken things have a two-fold meaning. For one, the broken thing connotes separation, however it also signifies the possibility of reparation: "In other words to fix what I broke, *bring him back*" (p.160). Like me, Didion dreams scenarios where she is waiting to travel, but John is missing. Planes take off as she waits, he is not dead, only missing from places where he should be. Parkes (1972) identifies "magical thinking" as "searching behavior": "It is postulated that maintaining a clear visual memory of the lost person facilitates the search by making it more likely that the missing person will be located, in fact, to be found somewhere within the field of search" (as cited in Silverman & Klass, 1996, p.11). In Parkes' view, this inability to locate the dead is an early mechanism of de-attachment, and must be resolved as a means of *getting through* grief.

I often dreamed of preparing to meet my mother. But something was always missing. I could not find it. I would not find her until I was packed and ready to go. I could not pack till I found this missing thing. If I did not hurry, she would be gone. Wait, not gone, more like un-hitched--set loose like a balloon released from a child's hand, sky-bound and now irretrievable. In my dreams I felt shame, for her absence was my fault for misplacing this thing. Kübler-Ross and Kessler (2005) write: "After a loss, the need to feel that our loved ones still exist somehow, somewhere, can be very important. ... Dreams can become a meeting place between the world of the living and the realm of the deceased" (p.53). Gilbert (2006) observes:

> The very concept of haunting, though, with its implications of shared obsession (we're haunted by the dead because we obsessively miss them; they haunt us because they obsessively need us) implies that from time to time ghostly desire just might disrupt what we consider intransigent physical reality. (p.15)

Strangely this spectral presence brings peace.

3.5 The Interview

Leave-taking. How to say goodbye?

My mother gave each of her children an exit interview. I was terrified of what she might say. Why? Cast into a similar scenario, Romm (2009) provides the following insight: "I couldn't handle the intensity of these moments. … I was too afraid that if I got the answers, it would be okay for her to die" (p.59). A critical parent, my mother's praises in life were infrequent and rarely directly articulated. And so it surprised me when of all the possible condemnations or final reflections on life that could have been provided, she simply instructed me to be happy. I wondered if she ever had been?

I cannot imagine the sorrow she was experiencing. Saying goodbye to her children, taking leave of beloved grandchildren, one yet to be born. Holloway (2004) sheds a dark light on this moment:

> But in dying we face the final and absolute separation, the immediate prospect of which can be devastating, especially if it is untimely and we are being cut down in the prime of life. In dying we lose the future, our own future, as well as the future of those we love. (p.210-211)

After my mother died, I found negatives from photographs I had never seen in a small cedar box she had kept in her bureau. Although as Barthes (1981) says, "Not only is the photograph never, in essence a memory, … it actually blocks memory, quickly becomes a counter-memory" (p.91), photographs craft the increments of a child's memories. What we did as children was to haul out the family albums and go through them laughing at old haircuts all the while searing images in our mind. These became the timelines of our memories. The negatives I found were anomalies. They lay outside the boundaries of my remembrance, of my experience of my mother. When someone you love dies, you come to possess a part of them that is unfamiliar and that you can now never know. A note found in a jacket pocket, a letter from a friend you never knew. Secrets.

> Attempts to reorganize and dispose of the possessions of the deceased might also throw into relief the charge of the individual material objects that are unexpectedly encountered or now, after the death, appear to disturb domestic spaces. Thus, for example, the discovery of

> photographs, clothing and personal items that have either been forgotten or never been seen before by the bereaved might exercise powerful effects--they may be deeply inconsistent with memories of the deceased, his/her lived identity and personal relationships. (Hallam & Hockey, 2001, p.119)

I processed the images with my digital scanner. Most of the photographs were taken on a summer day on an automobile excursion with friends. It must have been warm as they are all dressed in their bathing suits. There is a forest in the background (Figure 3.0). This is a landscape I never associated with my mother, who to all appearances, prefered farm to forest. A woman in the car has a camera, and my mother is smiling at her waiting to have her photograph taken (Figure 3.1). Someone is photographing them as well. The light inside the car is soft, gracing the top of the brownie camera, folding into the coat draped about my mother's shoulders. I think she must be about twenty, I cannot be sure. What is evident is that she is radiantly happy. This vision is in stark contrast to the harsh reality of her life; the caretaking of children and aging parents, of my father as he was dying and then her smoldering anger and outrage regarding the injustice of her own diagnosis and irreversible death sentence.

It is some years later that I gain insight towards the preciousness of this image. For Romm (2009), it is the photographic memory that provides the antidote to the visage of her dead mother seared within her mind: "[T]he only images I can conjure are the photographs that have become stuck in my brain, and the image of her still and cold, sideways on the mattress, dead" (p.181). Barthes (1981) states: "The Photograph is violent: not because it shows violent things, but on each occasion *it fills the sight by force*, and because in it nothing can be refused or transformed" (p.91). I keep the photograph close to me--this image of my unknown mother. "Pain", states Heidegger (1971), "gives of its healing power where we least expect it" (p.7). Can I find peace in this woman's joy, in this day of delight, her dwelling in a landscape without pain? I process the negatives. The equipment does not know how to interpret the colouration of the vintage black and white negatives. I let it have its way. The photographs emerge from the process tinted in tones of sepia and soft charcoal black. This lends a dreamlike quality to the images and to the strange scenes they capture. They appear to me as "postcards from the edge"--cryptograms from a place apart from the everyday. A message for me, from the fugitive landscapes of the unjust dead.

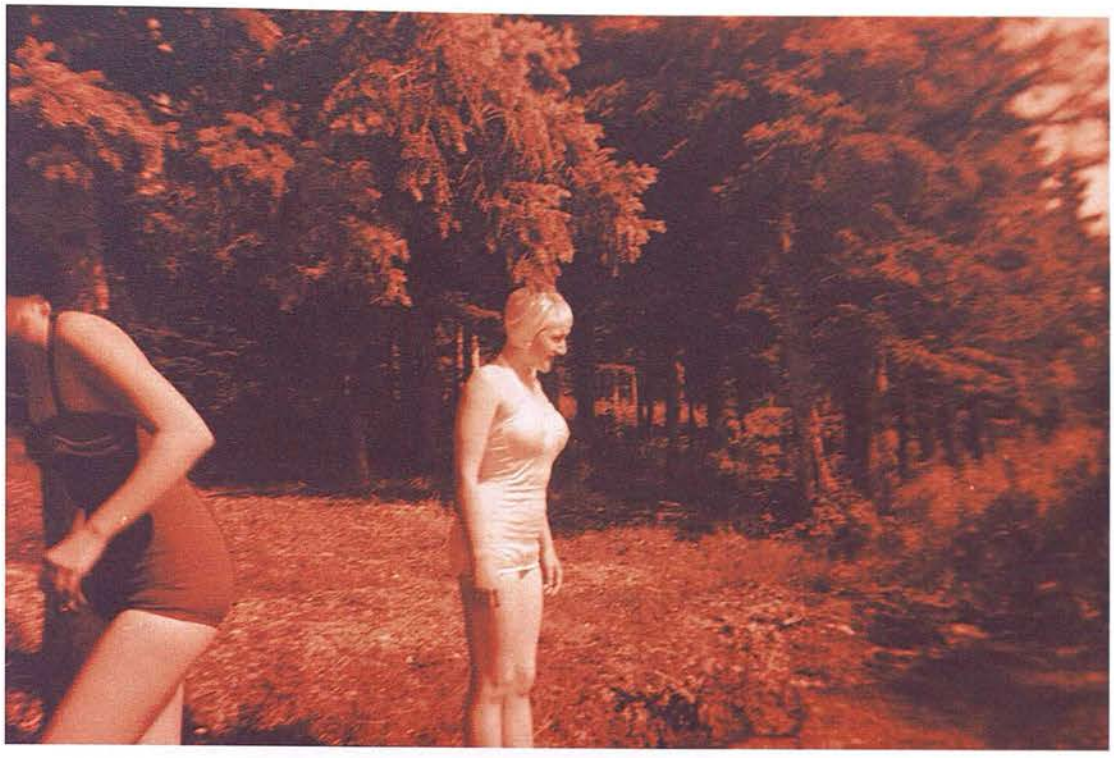

Figure 3.0. Women in forest.

Figure 3.1. Woman in automobile.

3.6 Exposure

> I want to take all this world and push it in through that front door, crack open the house. I would run the river right through the hallway, pour dirt over all that expensive furniture, and then I would take my mother by her swollen hands, and go tearing into the dark, cold water, howling. (Romm, 2009, p.159)

When the dead release us so that they can die, we the living harbour the expectation that we emerge from being-towards-death unscathed (Heidegger, 1962, p.296). Tanner (2006) writes: "When I tried, after my father's death, to unbend my body from the posture of care giving, to straighten up and reaffirm a wholeness lost through intimacy with the physical and psychical experience of dying, I found myself locked in a grief that formed itself around the lost contours of his missing body" (p.2). Janoff-Bulman (2002) observes, "Trauma entails a confrontation with mortality, real or symbolic, and with our own fragility. Survivors recognize their earlier assumptions for what they were--grand illusions--and experience the pain and disillusionment that accompany their collapse" (p.xii). I have an image of my father and my brother on our deck at the cottage (Figure 3.2). It is a beautiful sunny day in autumn. My father and brother are dressed for hunting. This is an act of redemption of my father's part, to forge a connection with his son through a beloved activity. The lake lies low in the background for there has been a drought. Rocks and sandbars are exposed, and vegetation has populated the exposed reefs. It appears to be an image from a dream. I cut the photograph into shards to break the spell that it holds on me. On it I scrawl: "To me the most surprising thing is the absolute silence, a silence so complete that it roars".

> The silence is awful. You feel immense things going on, invisibly. There is that eternal sky--light and darkness--the endless plains of snow--a few fir trees, maybe a hill or a frozen stream. And the human beings are like totems--figures of wood with mysterious legends upon them that you can never make out. The austerity of nature reduces the outward expression of life, simply, I think, because there is not such an abundance of natural objects for the spirit to react to. We are, after all, only the mirror of our environment. (Ostenso, 1925, p.78)

Schuchter and Zisook's (1993) study on the course of normal grief provides some surprising insights. While loss of appetite, disruption of sleep, anger, and social isolation may be expected aspects of "normal" bereavement, so too are other seldom discussed effects such as accelerated fear and anxiety, mental disorganization, physical pain, and "intrusive images"--both in dream and wakeful states (p.27; p.33). In terms of relationships, the survivor's association with the living appears to increase in emotional satisfaction (p.39), while the relationship with the deceased remains consistently psychologically intimate (p.35). However in regards to coping

strategies such as emotional control, avoidance of personal images and belongings, or visiting the cemetery, statistics reveal a decline rather than an increase in successful coping strategies (p.31).

> Throughout the grieving process, adaptation operates in highly idiosyncratic ways to allow the survivor to face reality while simultaneously protecting against too great an onslaught of affect. If the bereaved are fortunate, they will be able to regulate, or "dose," the amount of feeling they can bear and divert the rest, using defensive operations of the most mature as well as of the most regressive nature. (p.30-31)

I returned to work two weeks after my mother died. I remember clearly the first day I joined my colleagues. It was a staff retreat out at a local nature centre. The day was hot and outside the boardroom the lake sparkled in the sunshine. I felt trapped in-doors after a summer of working in the garden and the temporary escapes from caregiving that daily dog walks and gardening provided. I also felt raw and exposed on the outside as if my skin had been rubbed by sandpaper, worn thin to translucency. The bereaved, observes Romm (2009), are made of "mystery and tragedy, porcelain and smoke" (p.165). I could sense everyone's eyes on me. Their gaze felt like an invasion. My fault lines were evident--long jagged cracks visible through parchment flesh. I knew what they were thinking: "Where would she crack?" I retreated deep into the box. Here it was soft and silent.

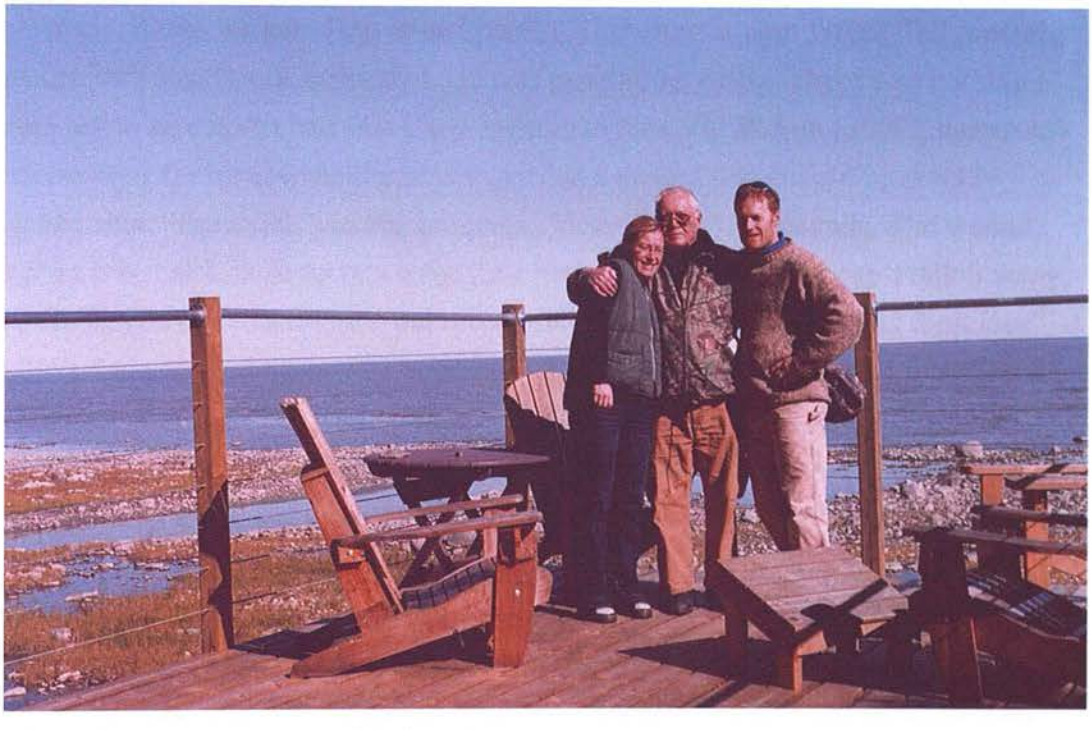

Figure 3.2. A silence so complete it roars.

> People who have recently lost someone have a certain look, recognizable maybe only to those who have seen that look on their own faces. I have noticed it on my face and I notice it now on others. The look is one of extreme vulnerability, nakedness, openness. ... These people who have lost someone look naked because they think themselves invisible. I myself felt invisible for a period of time, incorporeal. (Didion, 2005, p.74-75)

In bereavement exposure to outsiders only exacerbates the sense of visibility/ invisibility. Colleague, friend, stranger, all are intrusions upon the muffled world of my grief. Their apparent normalcy acts as a looking glass upon which is reflected the shattered splinters of bereaved existence. To be in this world is to be exposed, for I remain in a way I would never have believed possible, strangely united to the dead.

3.7 Waking-into-nearness

In the Rip van Winkle world of my grief, I tried so many times to begin conquer the task of writing a dissertation. Long dependent upon journals, I filled endless blank pages with notes on tomes I cannot remember reading, promises to begin writing *tomorrow*, hundreds of false starts and dead ends. I sought the services of a therapist. "What do you want out of this," she asked me. "I want to start my dissertation", was my practical reply. After several sessions, she set an empty chair before me. It was wicker--Ikea issue I think. "This chair is your father. Tell him what you couldn't say," I was instructed. He was three years dying. There was nothing I could say to an empty chair that I had not said to him. For Romm (2009), therapeutic interventions for bereavement position grief as a wound that should be quickly stitched shut. "But death", as she observes, "doesn't heed commands. The wound, large as it is, can't close up in a week, in a year, in two years. You can't talk it away in groups, you can't meditate it out of you. The truth of loss is loud and ferocious" (p.207). I never went back. "By failing to fully acknowledge the extent to which we experience loss as a bodily phenomenon, I will contend, we not only dismiss the significance of intercorporeality but often doom ourselves to a 'failed' mourning that returns us again and again to the unspoken absence of the body" (Tanner, 2006, p.87).

My endless attempts at writing always brought me into reflections on absence and loss, sadness without resolution. This was going nowhere! "Visualizable but untouchable and untouching, the lost body of a loved one taunts the survivor with its absent presence" (Tanner, 2006, p.89). I felt taunted by my continued *failure to launch*. Finally I withdrew from the catharsis of my journals, hardened my heart and

stepped into the literature on grief positivistically. I assumed this act of normalcy would allow me to leave the landscape of grief behind.

According to my readings, successful adaptation to bereavement is dependant upon a variety of physical, emotional, social, and cultural factors. Age, gender, and physical health, for example, factor into grief morbidity. A conflicted relationship with the deceased can complicate the dimensions and the duration of grief. Social support and cultural outlets such as prescribed ritual activities or "grief work" may also help the bereft navigate grief (Stroebe & Stroebe, 1993). Would this be my grief work--to negate my own experience? Perhaps this submersion in empiricism would prove that I had adapted favorably.

> Cultural narratives highlighting the struggle to achieve psychic stability after the death of a loved one figure mourning as a motion toward the restoration of an imagined autonomy belied both by the survivor's location in a vulnerable body and the breach of boundaries rendered apparent by the impossibility of disentangling the living subject from a lost body. (Tanner, 2006, p.4)

Outlines were formed. I followed "doctor's orders": "Findings for each research question or hypothesis are summarized from section 4 and explained within the context of this and prior research examined in section 2..." (Perry, 1998, p.27). I made a map of potential chapters and sub-sections. Quotations collected together and folded into categories formed chapters from the words of others. Literary portraits of the bereaved would fill in for my experiences of death and of mourning. If the year following John Dunn's death formed Jane Didion's (2005) *Year of Magical Thinking*, my sabbatical was bereft of mystery and mythos--*The Year of Disenchanting Mourning*, if you will. "From the recognition of mourning's devaluation under the regime of postmodern detachment, it follows that a certain denial or dismissal of loss facilitates the advancing transformation of culture by mass consumption and production" (Ricciardi, 2003, p.8). This act of denial, I believed, would shake me free.

Rosenblatt (1993) observes that "working through" or successful negotiation of the bereavement process is highly contingent on social context and interactions. The death of a loved one rips the bereaved from his or her known life-world forcing them to renegotiate their identity. "The loss of a social interaction basis for defining events, feelings, and meanings will compel people to search for alternative bases for defining situation and self" (p.103). Social contact can help the survivor feel connected and supported by family and community, but social contact can also exacerbate feelings of loss and ignite painful memories: "Pain when I see babies, pain when my friends go to lunch with their mothers, pain on

my birthday, on her birthday, on every birthday of every person I know. Pain and a deep, toothy hollowness inside me that will go on grinding forever" (Romm, 2009, p.83). Complications in this essential support network can arise within families with convoluted internal relationships, or through the discomfort and fears that discussions regarding the death can cause in relatives, friends, colleagues and community members. These include: social awkwardness or "fear of saying the wrong thing", confusion or misinformation regarding the death event, fear of upsetting the bereaved, and discomfort regarding their own mortality, amongst other complications (Rosenblatt, 1993, p.109).

> Contact with others is a common cause of these surges of grieving. Interaction with others may thus be experienced as painful and disruptive. Yet working through grief and coming to terms with it require dealing with human and other reminders of the loss. People who are more isolated seem to make slower progress in grief work (Clayton, 1975) in part because of the role others can play both in defining a loss and in drawing a person into activities other than grieving. (p.107)

Dining with a candidate for a position in the department, the table discussed the potential discomfort of these sorts of meals. Some amusing tales were shared. The conversation turned to me: "Where was your candidacy dinner?" asked a colleague. I thought for a moment and realized there was only darkness where the memory should be. "Oh too much wine?" she jested. "No", I replied, realizing that the meal was held mere weeks before my father died. I could not recall where we dined, who I dined with, or what I ate. A blind spot. The memory of the dinner lay hidden in the box. This realization disturbed me to my core. I knew that the memories of immense chunks of my life over the past few years were lost to me. Didion (2005) called this sensation "mudginess" (p.122). My husband knew about mine and had stopped insisting that I recall certain events. But now others knew of my "mudginess" too. I felt exposed once more.

Landsman (2002) discusses the undulating characteristics of grief where periods of avoidance and intrusive memories ebb and flow.

> During such periods individuals may be dazed, have complete or partial amnesia for the event, feel emotionally numb, engage in fantasies to avoid thinking about the event and its implications, experience somatic symptoms, and engage in either frantic activity or in withdrawal. (p.22)

This, she concludes, is surprisingly normal, a way of adapting to post-trauma realities. I spent a sleepless night considering the direction my work was taking. This is what dismayed me: The dissertation was a dead thing. "For me," wrote Tyler (1981 cited in Sternburg, 2000, p.xxiv), "writing something down was the only road out". My only road out lay by route of the box. The lived-experience of bereavement could

not be cobbled together from the lives of others. I would need to step into my own grief. Casey (1998) reminds us:

> [You] do not step into a region as something determinate or external. You are already there within it. All that remains to do is to release yourself to it as that to which you already belong and are appropriated--in relation to which you are already near. It is a matter, therefore, of 'letting-yourself-into-nearness'. (p.271)

Remembering. It is the summer of 2004. My mother sits on the deck, smoking as I toil in her garden. It is July and the weeds threaten to dwarf the rows of flowers I planted for her. Less than two months have passed since her diagnosis of pancreatic cancer. The cancer has devoured her, her face and upper body are skeletal, but the edema has engorged her lower limbs. Movement is difficult and the swelling cracks flesh; fluid weeps down her legs and feet. Each morning a nurse comes to change the dressings and wraps her ankles with clean white gauze. In spring when we visited the greenhouses to select plants for the garden she could still walk, but the activity was tiring. Now movement is painful and difficult. The morphine has altered her cognition--the boundary between illusion and reality is porous. She is angry that she is dying. Her anger is hard for me to bear. I wrap myself in silence, I move carefully so as not to enrage her or invite criticism. I try not to feel anything--pushing the fears, the impending loss, the sadness, and my own smoldering anger deep inside of me. I am ordered to weed the garden. With cancer out of control in her body, I become the only thing she has power over, the only being to whom she can expose her anger. I am, as Romm (2009) observes, "at the mercy of her disease" (p.11). In the garden the *Amaranthus retroflexus* grows prolifically. From the deck my mother provides instructions: "Getting the root is crucial, grasp the stem of the plant and pull." The garden soil is dry and clumping. The plant is covered in fine hairs that prick and scratch my fingers. I hate the sensation. Committing myself to this task, I close the world out. Bend, reach, pull, the fibers cling to my hands and scratch my bare legs. Released from the earth, leaves go limp in the hot sun. The roots shrivel. Death comes too quickly here.

3.8 Shoved into Life

There is a particular cloud formation that envelops the prairie sky, pronouncing the arrival of a warm low-pressure system. These are altostratus clouds, grey undulating bands stretching from horizon to horizon. Often muggy weather and rain accompanies their arrival. The air becomes heavy and moisture adheres to

your flesh. Outside takes on the quality of interiority. I name this condition the belly of the whale, for in my imagination the vast arching struts of the altostratus cloud formations mimic an insider's view of a leviathan skeleton.

> The ribs were ten on a side. The first, to begin from the neck, was nearly six feet long; the second, third, and fourth were each successively longer, till you came to the climax of the fifth, or one of the middle ribs, which measured eight feet and some inches. From that part, the remaining ribs diminished, till the tenth and last only spanned five feet and some inches. In general thickness, they all bore a seemly correspondence to their length. The middle ribs were the most arched. (Melville, 1851, p.392)

My father had hundreds of chest x-rays taken (Figure 3.3). I wonder if they remain in a cabinet somewhere in the bowels of the Health Sciences Centre. What clues to his life might they hold? Cancer in this instance grew inside of him, beyond my vision, invisible and deadly. The in-hospitable infection--the MRSA (Methicillin-resistant staphylococcus aureus) that nearly drowned him--also remained invisible until the immunologists placed a tube in his chest and drained the foul infection into a bag by his side. I viewed these events from a position of estrangement. Was my state in itself a form of death, an emotional suffocation self-construed to protect me from the pain of impending loss?

My father forced me to read his medical reports over and over again. They were printed on thin sheets of pink and yellow paper. I had to recite the doctor's scrawl to him so that he could ensure I was not skipping over entries. I dared not refuse as his temper rode close to the surface and if awakened was terrible to witness. He wrote his own obituary. I was instructed to read this too, offering comments and carefully worded critique. Was this a privilege of a long passing, to write the contents of one's private life for public consumption? Would it be better, I wondered, to die a sudden death? Rip the flesh quickly. Feel the pain fast and hard.

> Grief turns out to be a place none of us know until we reach it. We anticipate (we know) that someone close to us could die but we do not look beyond the few days or weeks that immediately follow such an imagined death. We misconstrue the nature of even those few days or weeks. We might expect if the death is sudden to feel shock. We do not expect this shock to be obliterative, dislocating to both body and mind. We might expect that we will be prostrate, inconsolable, crazy with loss. ... We have no way of knowing that the funeral itself will be anodyne, a kind of narcotic regression in which we are wrapped in the care of others and the gravity and meaning of the occasion. Nor can we know ahead of the fact (and here lies the heart of the difference between grief as we imagine it and grief as it is) the unending absence that follows, the void, the very opposite of meaning, the relentless success of moments during which we will confront the experience of meaningless itself. (Didion, 205, p.188-189)

When grief spit me out, seven years had passed since the terrorists' planes tore a wound in the flesh of the world. Here is my toll: my father dead at age 69, my mother too, aged the same. Their tombstones match, each born in 1935, each dead

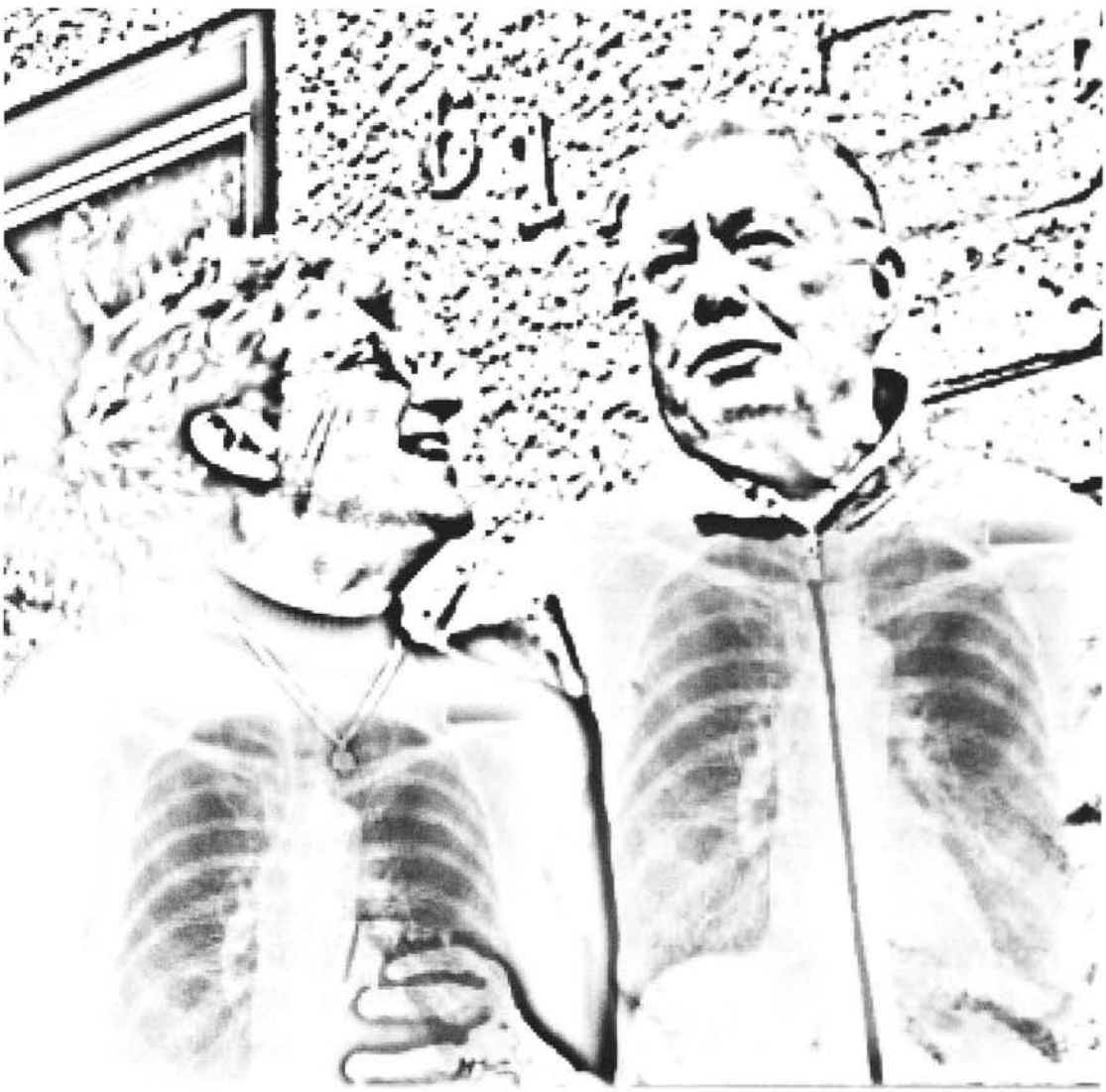

Figure 3.3. Chest x-ray.

in 2004. My mother's sister suffered a pre-mature death, her intelligence and wit stupefied by a brain aneurysm. Confined to a nursing home with patients decades her senior, her breast cancer re-emerged. My grandmother, who could not bear the death of a second daughter, died in 2005. She would clutch my arm with spiny fingers and cry for my mother. Thus, I forsook her in the last year of her life as I could not bear her despair. It was decided that it would be unnecessary for me to attend her funeral, so she was buried on the day I returned from a conference in Athens, Georgia. I was absent from her gravesite, from the rituals that celebrated her life and those who committed her body to the landscape of her birth. Her death is not complete for me. I sometimes dream that she is still alive. The death of my great uncle opened a bed in the nursing home. It houses my great aunt, institutionalized for dementia. When I visit, she is never sure who is dead and who is alive. "I'd like to communicate with your mother" she once told me. "Why not try an Ouiji board," said I, thinking an Ouiji board could receive a lot of reception in a place filled with the nearly dead. "Not a bad idea", she replied. My dog Fawcett, an Irish setter cross, died too. Thin and emaciated, his hold on life had long seemed untenable. I was angry with him one day as he was so weak that I had to carry him in my arms for most of our walk. It was hot and although slender he was not a small burden. I remember a passerby commented on his state. "He must love you so much to stay with you, " she said. "What a flake," I thought.

Bereavement
Behind his house, my father's dogs
sleep in kennels, beautiful,
he built just for them.

They do not bark.
Do they know he is dead?
They wag their tails

& head. They beg
& are fed.
Their grief is colossal

& forgetful
Each day they wake
seeking his voice,

their names.
By dusk they seem
to unremember everything...

(Young, 2009, p.56-57)

Figure 3.4. Fawcett.

When the vet drew his blood into the syringe to administer the second shot--the one that would stop his heart--his blood was thick as mercury. He was in heart failure, but he had risen that morning and followed me to the lakeshore. Standing in the water for the last time, he collapsed into the lake. I had to scoop him out of the water as he was too weak to get up. We buried him under a red osier dogwood in the cottage garden on an August afternoon a year to the day that my mother died. We placed a rock over his grave affixing an engraved tag that recorded that he died in his seventeenth year. "Beloved Dog" it read. Risking anthropomorphism, I now acknowledge that the stranger was right. I just could not see it at the time.

> Even when mortals turn "inward," taking stock of themselves, they do not leave behind their belonging to the fourfold. When, as we say, we come to our senses and reflect on ourselves, we come back to ourselves from things without ever abandoning our stay among things. Indeed, the loss of rapport with things that occurs in states of depression would be wholly impossible if even such a state were not still what it is as a human state: that is, a staying with things. Only if this stay already characterizes human being can the things among which we are also fail to speak to us, fail to concern us any longer. (Heidegger, 1971, p.155)

The dimensions of grief revisit an individual throughout a lifetime but may vary in intensity dependent upon the phase of grief an individual is experiencing. Schuchter and Zisook (1993) identify three primary overlapping phases of grief. Denial, shock, and numbness characterize the phase immediately following the death of the loved one; individuals experiencing phase two grief exhibit "acute somatic and emotional discomfort and social withdrawal", followed by phase three--the stage of "restitution" (p.23-24). The clinical sterility of these words diminishes the intensity of these sensations. In the following, poet Kathleen Graber commits "restitution" upon her dinnerware (Figure 3.5):

> After my cousin died,
> my father died & then my brother. Next, my father's old brother
> & his wife. And, finally, after my mother died, I expected
> to die myself. And because this happened very quickly
> & because these were, really, almost all the people I knew,
> I spent each day smashing dishes with one of my uncle's hammers
> & gluing them back together in new ways. It was strange work
> & dangerous, even though I tried to protect myself. (Graber, 2008, p.108)

Bereavement inquirers agree that there is no fixed time frame for the duration of "normal" grief and bereavement; indeed research suggests that the duration of grief is much longer than previously understood (Schuchter & Zisook, 1993, 24). "Most, if not all, bereaved individuals never totally resolve their grief, and significant aspects of the bereavement process may go on for years after the loss, even in otherwise normal patients" (p.25). A revealing passage in the newsletter of the Centre for Death and Society confesses to the "surprising failure of statistical evidence to

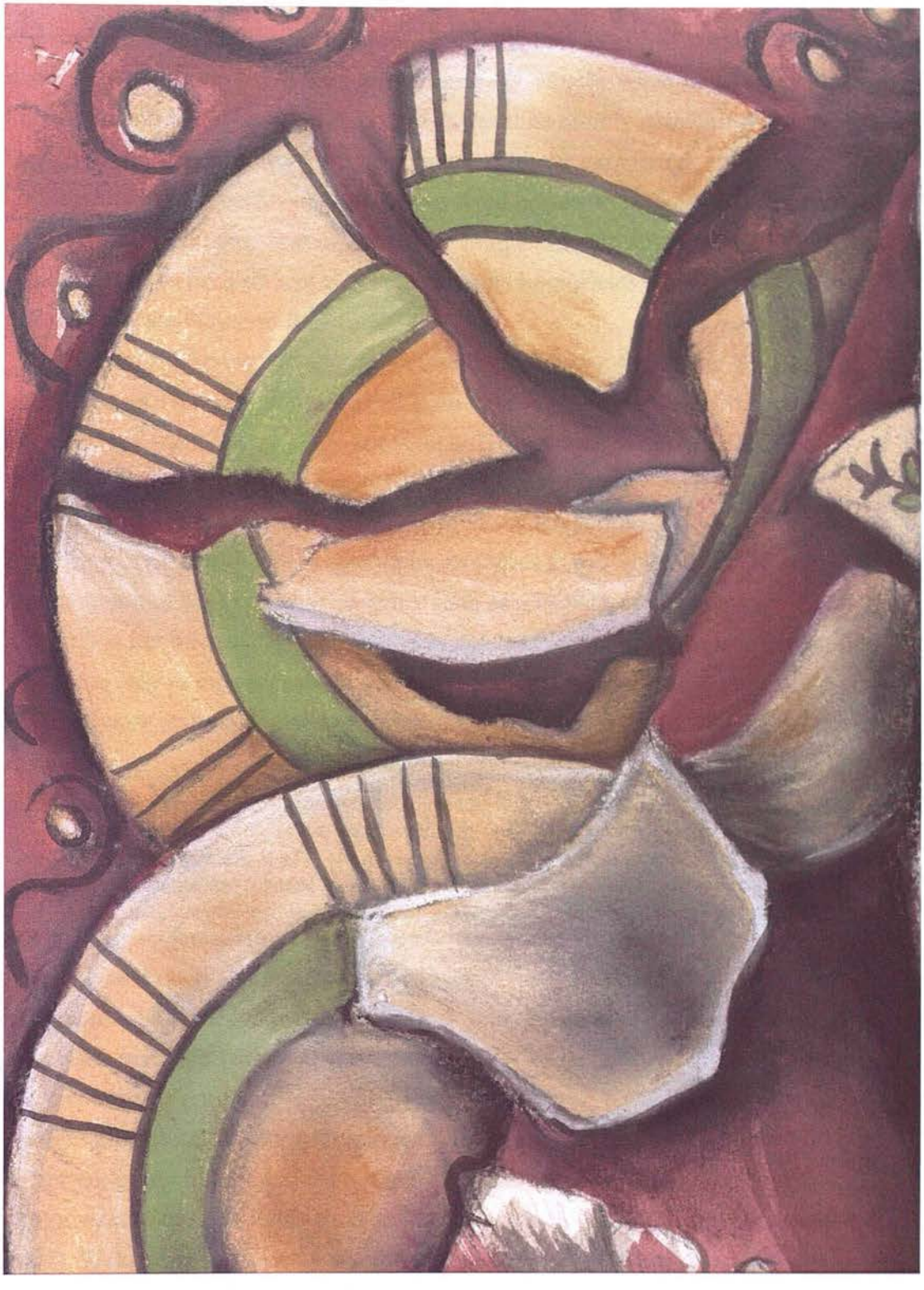

Figure 3.5. "Restitution" upon the dinnerware.

show any overall benefit from bereavement support to random samples of bereaved people" (CDAS, 2009, p.4). This is echoed in Romm's (2009) description of the effect of the death of her grandmother on the life-course of her grandfather: "Her death sent him flying like a flare into a black sky. Maybe when he felt himself hurled out and fading, he decided that life was this: merely something to survive" (p.37). Schuchter and Zisook (1993) observe, "In our experience, grief is such an individualized process--one that varies from person to person and moment to moment and encompasses simultaneously so many facets of the bereaved's being--that attempts to limit its scope or demarcate its boundaries by arbitrarily defining normal grief are bound to fail" (p.23).

The body re-awakes to grief in unexpected ways. For those "afflicted" by grief, there is a tenuous liminality between the everyday world and the submerged shards of our pain. Scarry (1985) observes, "This world unmaking, this uncreating of the created world, which is an external objectification of the psychic experience of the person in pain, becomes itself the cause of the pain (p.45). For some the upwelling of grief might be triggered by an object as in Barthes' (1981) discovery of a photograph of his mother, or an event such as a birthday or Christmas. For Didion (2005) it is her husband John's shoes that hold particular significance. Some may find the ability to express sorrow and receive support from trusted social networks both activates and mediates grief (Vera, 2003, p.844). For me, however, grief resides in landscape.

> Now space is a reality that endures: since our impressions rush by, one after another, and leave nothing behind in the mind, we can understand how we recapture the past only by understanding how it is, in effect, preserved by our physical surroundings. It is to space--the space we occupy, traverse, have continual access to, or can at any time reconstruct in though and imagination--that we must return our attention. Our though must focus on it if this or that category of remembrances is to reappear. (Halbwachs, 1950, p.140)

I awaken in a new garden. The lover of this garden has died and I have taken her place. Like me she adored art, birds, design, gardens, and landscape. A chronic illness made it hard for her to work the property, so the garden has gone wild. I am home in this garden. Brady (2005) observes, "[O]ur homes are the essence of our being-in-place and our becomings in life" (p.986). Gardens have always been important in my family. Indeed my master's thesis was grounded in a theoretical exploration of the relationship between gardens and curriculum (Wilson Baptist, 2001). Risking sadness, I root for garden memories. There is a shard of glass lodged in my heart. When I write, it shifts.

> I am sixteen years old. I awaken late as many teenagers do. I know I am in trouble because I was to join my family at the garden at dawn. There is weeding to be done and it is best done early in the morning before the August heat becomes unbearable. Our garden is located north of the city on an old river lot near a bend of the Red River. My father has left me the family truck and I anxiously drive the forty minutes to the garden fearing the lecture I will receive upon arrival. Parking the vehicle, I see my younger brother and sister scattered amongst the rows, weeding. My father acknowledges my arrival with a nod. There will be no lecture today. I am assigned to digging potatoes. I insert the blade of the shovel into the earth, lift the heavy soil and turn the load onto the surface of the garden. The spade has sliced some of the potatoes in half exposing the white flesh within. I separate the sticky soil from the potatoes. Many of the smaller potatoes cling to the roots of the plant. I pick up the plant to shake them free; the leaves are hoary with fine hairs that prick my fingers and make them itch. Overhead the sun is high. Cricket song is carried on waves of heat and dust.

Ever the gardener, in 2001 the year my father was diagnosed with lung cancer, he planted the garden in the first week of May. Here on the northern plains, to plant so early is to risk a frost that kills.

Memories are haunting--disturbances, taser shots that involuntarily re-awaken pain. What is the alternative? To silence memory is to erase the past.

Michaels' (1996) "man with no landscape" (p.86) is a person who is forced to forget the past in order to survive the present. In Krystal's (2002) study of Holocaust survivors, for example, memory proves unreliable. Fabrications of the past are constructed so that the individual may survive. "The recall of the events experienced in a conflictual, painful, and particularly traumatic situation is spotty and highly distorted. ... Some of them are screen memories substituting for the original registration of the traumatic state, serving to protect one from the possibility of retraumatization" (p.215). Survivors of trauma often create alternative pseudo-personas--one a victim living in fear of the event, and one who oppresses the memories. "These two parasitic self-representations must be kept rigidly apart at almost all cost" (p.216). I live this duality for a time, my public persona is one identity, one where I dare not show the ever-present grief that defines my shadow identity. How to escape the sorrow that causes this tension between who I am and who I think I must be? How do I become whole once more?

Pathetic Fallacy

When it became impossible to speak to you
due to your having died and been incinerated,
I sometimes held the uncradled phone

with its neat digits and arcane symbols (crosshatch,
black star) as if embedded in it
were some code I could punch in

to reach you. You bequeathed me
this morbid bent, Mother.
Who gives her sixth-grade daughter

Sartre's "Nausea" to read? All my life,
I watched you face the void,
leaning into it as a child with a black balloon

will bury her contenance either to hide from
or to merge with that darkness.

Small wonder that still
in the invisible scrim of air
that delineates our separate worlds,

your features sometimes press towards me
all silvery from the afterlife, woven in wind
to whisper a caution. Or your hand on my back

shoves me into my life.

(Karr, 2004, p.44)

Figure 3.6. Alone in the forest.

Chapter Four: The Resurrection of the Ordinary

> So the wind that billowed her sheets announced to her the resurrection of the ordinary.
> (Robinson, 1980, p.18)

4.0 Existential Themes and the Phenomenological Case Study

> Case researchers seek out both what is common and what is particular about the case, but the end product of the research regularly portrays more of the uncommon. (Stake, 2005, p.447)

The selection criteria for the following case studies are by no means random. Following Brady (2005) the phenomenological approach to the case studies analysis "draws upon landscapes variously described as 'home,' 'wild,' and 'sacred'" (p.981) as they house the tragically dead and act as repositories for experiences of grief, loss, and trauma. These rebel spaces are situated outside normative locations for sites of commemoration (see Foote, 1997). In this chapter, the ordinary landscapes where the roadside dead dwell may also be characterized as "home" as they exist within a location that is my local.

> The intersections of nature, culture, history, and ideology form the ground on which we stand--our land, our place, the local. The lure of the local is the pull of place that operates on each of us, exposing our politics and our spiritual legacies. It is the geographical component of the psychological need to belong somewhere, one anti-dote to prevailing alienation. (Lippard, 1997, p.7)

This inquiry is grounded in a turning to the *poesis* of death and the traces of grief found in the most ordinary of places. Stewart (2005) discusses this form of *attending-to* as directing the inquirer to listen deeply to "everyday practices that arise in the effort to know what is happening… the haunting or exciting presence of traces, remainders, and excesses uncaptured by claimed meanings" (p.1027). A phenomenological response to the case study memorial sites positions the inquirer as "upfront in the equation of interpreting and representing experience" (Brady, 2005, p.981) and advocates an embodied, sensorial approach to site selection, observation, and representation of both the visible and emergent qualities of each memorial. In particular the roadside memorials exist as knowledge sites that generate an emotional response to occurrences in the landscape; indeed as the following sections will reveal, those responses range from hate to curiosity, wonder, regulation, destruction, and sorrow. Because the roadside memorial elicits primarily subjective responses and because it triggers ruminations on life and death, the phenomenological case study

attempts to account for the experience of landscape, particularly in terms of its role in the expression and reconciliation of death and of grief. Playing off Howett (1993) who expresses how culture provides the directive for inquiry, here it is experience that "determines the choice and character of the 'doors of perception' that an individual will develop as part of the process of learning to engage the environment in productive and satisfying ways" (p.62). For van Manen (1990) there are four "doors of perception"--existential lifeworld themes that guide reflection within a phenomenological inquiry. These provide a means to ground the phenomenological researcher and situate the case studies in lived-experience:

> The four fundamental existentials of spatiality, corporeality, temporality, and relationality may be seen to belong to the existential ground by way of which all human beings experience the world, although not all in the same modality of course. ... This is not difficult to understand, since about any experience we can always ask the fundamental questions that correspond to these four lifeworld existentials. Therefore, spatiality, corporeality, temporality, and relationality are productive categories for the process of phenomenological question posing, reflecting and writing. (p.102)

I am purposeful regarding my intentions for the essential themes. I believe it critical, given the grounding within landscape architecture this research aspires to, that the essential themes reach towards a spatial understanding of grief. To do this I attended to particular aspects of Chapter 3, seeking out language that evoked the spatiality, corporeality, temporality, and relationality aspects of landscape experiences within the testimony of grief. These were linked with the emergent essential themes arising within the narrative. In turn these directed the selection of specific case study sites.

Just as the lived experience of grief is multidimensional, the experience of roadside memorials is polysemous; in other words, spatially and perceptually the memorial exhibits multiple capacities for interpretation dependent upon the point of view of maker or spectator. The death incident begins the conversion of a particular place (location) from terra firma (physical site) to terra incognita (site of disappearance of a life) to sacred space (cosmological realm). These spatial migrations mimic the multi-dimensional experience of the bereaved. The characteristics of the roadside memorial also include the conversion of what was once public space--roadside, bus stop, boulevard, sidewalk--to private space; from a site of public commerce to a death shrine that marks the passing of an individual life.

The roadside memorial, by nature of its placement in the landscape, its orientation to the earth, its mimicry of and proximity to ancient sacred forms (earth and sky), and fading silken foliage, is a *hortus mori*, a garden of death. As with all gardens, the memorial site teeters uneasily on the border between culture/landscape and nature/landscape, capturing pieces of each, and yet existing as neither one nor

the other. If as Foote discusses (1997), the durability of landscape and permanent memorial sites creates a site to express shared collective values over time; in opposition, the impermanence of the roadside memorial speaks of the loss of a collective mode of memory (Ricciardi, 2003, p.9), a shared culture of mourning, and perhaps the futility of our attempts to attain this through a common language of design. We can choose to ignore these temporal markers of death, or alternatively as I will reveal through Chapter 4, they can teach us something about the performative capacity of memory, metaphor, and meaning in the creation of memorial landscapes.

4.1 The Narrows

> I image grief as an injury; as a type of open wound: torn tissue. I came to this sense of grief through reflecting on how I felt as a teenager, when my father died, completely, unexpectedly all at once. I felt as though he was ripped away, and that I was ripped apart from him. (Cataldi, 2000, p.199)

Provincial Trunk Highway 8 (PTH 8), the road most-taken en route to the beach communities of Dunottar, Winnipeg Beach, Sandy Hook and Gimli on the western shore of Lake Winnipeg, is an extension of Winnipeg's McPhillips Street. McPhillips Street once marked the mid-way mark on the four mile long river lots, once home to Lord Selkirk's Scottish settlers of the early 1800s (McPhillips Street, 2009). The trip from city residence to country cottage is exactly one hour door-to-door. The highway is double-lane asphalt paving from Winnipeg to just a kilometer north of the St. Andrew's airport, where Provincial Road 230 from Lockport meets the highway. Here McPhillips Street becomes a dual thoroughfare with one portion veering east to follow the river lot lines, and the other portion sweeping north to the Lake Winnipeg Beaches. The intersection is always busy with vehicles entering directly onto PTH 8, thus a driver must be cautious as the arc of the highway diverts attention from the waiting vehicles. Further, as the highway will soon narrow, drivers often wish to pass slow traffic before the road reduces to one lane in each direction. This is especially crucial during holiday weekends when increased traffic, and slower recreational vehicles congest the highway, making passing a perilous pursuit.

The roadside memorial for "R.M.J." lies in the middle of the highway median, in a depressed plane of clipped grasses. The road narrows a kilometer north. A hydro power station is visible to the northwest of the memorial site. The cross is handmade and the initials and date of birth and death appear to be incised into the cross with a wood-burning tool (Figure 4.0). R.M.J. was born in 1934 and died in 2000 when he or she was sixty-six years old. The wreath of silk flowers includes

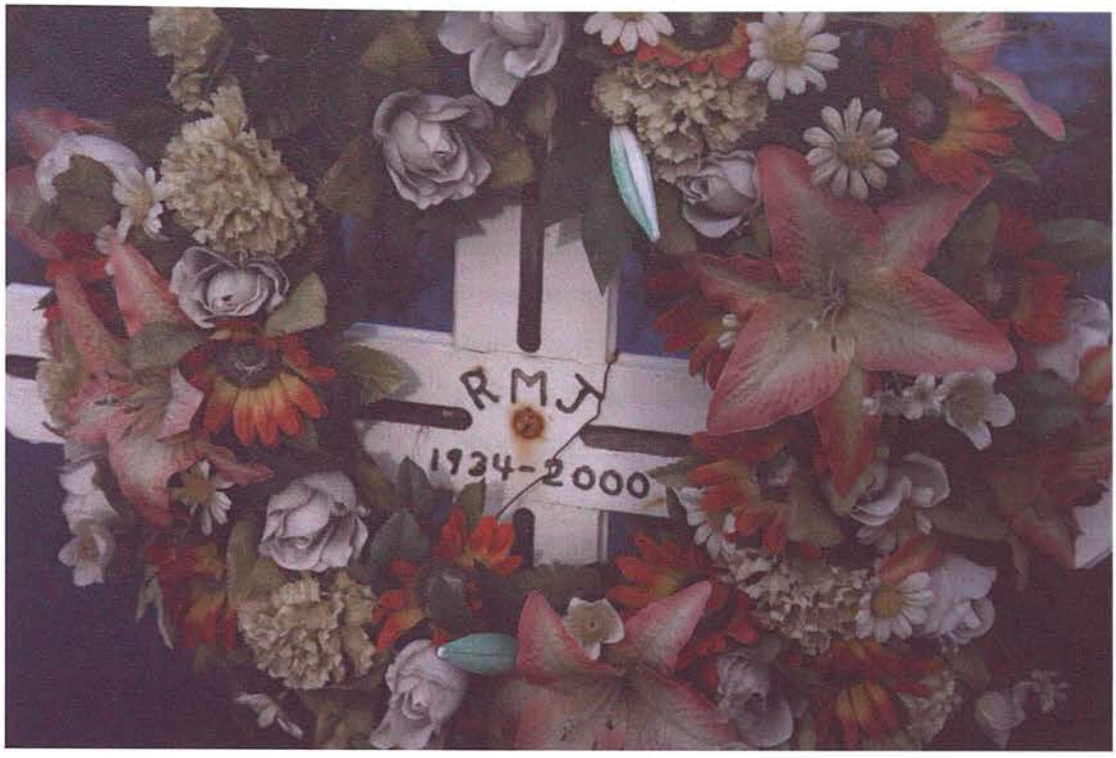

Figure 4.0. Memorial for R.M.J. 1934 – 2000.

Figure 4.1. Dead sparrow.

roses, lilies, daisies, gaillardia, and carnations. The wreath was relatively clean given the high traffic in the vicinity. The day was cold, crisp and somewhat damp, as evidenced by the water lying on the landscape. On the earth below the memorial I photographed a small dead bird (Figure 4.1). Had it been struck by a passing vehicle and in its death flight fallen below the memorial? Was the ground here tainted causing foraging animals to die, or was this perhaps a companion left here to accompany the dead? The ground surrounding the memorial was soft and mushy. The median was scarred by the tracks of maintenance crews and errant motorists veering off the road proper. "R.M.J." was photographed at 10:55 in the morning of Sunday October 22, 2007. The memorial had been standing for over seven years.

The word "narrow" has an enigmatic etymology that includes the middle-low German word *narwe*, or scar (Webster's, 1983, p.787). In the optimal urban conditions described by Cullen (1961), the narrows create an experience of pressure and constriction, forcing an awareness of the "unavoidable nearness of detail" (p.45). In Lake Winnipeg, the narrows between the large clear northern reaches of the inland sea and the silt-laden southern waters create treacherous currents as each basin empties, one into the other, through the narrow limestone passage in the presence of strong winds from north or south. So turbulent these waters, they never scab over with ice, not even in the deepest cold of winter. The narrows at Black Island also mark the site where the Precambrian granite of the Eastern Canadian Shield and Paleozoic limestone and dolomite strata of the lake meet. Visible on each adjacent shoreline these two separate fleshes of the world form an ancient scar deep beneath the sedimentary deposits of the lake (Russell, 2000, p.25).

The fresh scabs that form upon flesh pinch skin and itch as they grow into scars. Our bodies are marked with the scars of our lives, freckle-less knees betray the skinned knees of childhood, thin lines on foreheads exhibit the marks of stitches that repaired the damage from a fall or a fight between siblings that went wrong. When we take on a new lover we tentatively trace the scars upon their naked flesh. "Tell me where this came from?" we might ask, as if access to past trauma can flesh out present intimacy. Accidents scar our bodies and surgical procedures do too. A heart by-pass patient bears a scar from the top of the foot to the base of his neck. When my father lay dying in a drug-induced coma, I found a narrow scar upon his forehead just beneath the hairline that we had never noticed before. Nobody knew what had caused the scar. I wanted so badly to stop the injections, so he could waken and tell us he had changed his mind about dying. Then he could tell me the story of how he got the scar. These were his favorite sorts of stories, boyhood tales of bravery and

misadventure. As Hirsch (2003) describes, "The wound inflicted on the skin can thus be read as a sign of trauma's incommunicability" (p.72). Lost opportunities; we believe the "nearness of detail" that marks the lives of loved ones will always be available to us. This is one of the surprises of the silence that follows death, there are things now that we can never know.

Andy Warhol's Death and Disaster series is said to be a commentary on the "moral complicity of middle America" a place where tragedy becomes a quick ticket to fifteen minutes of fame (*Green Car Crash*, 2007, para.8). Warhol's print *Green Car Crash*, based on a reporter's image of a horrific vehicular accident shows an overturned burning car and the victim suspended from a utility pole. The work sold in May of 2007, for $71.7 million dollars (US) (para.1). For most however, to witness an accident or to watch over a death is so uncommon an experience that it scars the soul. "In the traumatic encounter with death, life itself attempts to serve as the witness that consciousness cannot provide" (Caruth, 2003, p.50). In the aftermath of an accident, after the paramedics have left with the bodies and the tow truck has removed the wreckage of vehicles, scars remain upon the landscape. The soft ground or the guard rail bear the imprint of car/body, the flora may be scorched if a fire ensued, the ground is littered with the shattered plastic shards of the vehicle, the fluids spilt by human and automobile absorbed into the earth. According to Collins and Rhine (2003) the bereaved are careful to "mark with precision where they thought death had actually occurred" (p.226). Stains of blood on the ground, indentations in the soil, vehicular flesh, or police outlines mark the exact site of demise.

The respondents in Collins and Rhine's (2003) study found it difficult to articulate their *gathering* to the site of death. Unexpected death induces a sense of the unreal in the bereaved prompting a desire to linger at the death site as if some essence of the deceased remains there (p.228). Death changes the nature of a site. What was once terra firma--solid ground, a mere ditch, or the gravel shoulder of the highway--has accommodated death. It is scarred, for a gathered soul has departed the earth here. The landscape is now a site of tension and negotiation between the dead, the bereaved, and the spectator.

> The argument, here, is that the marks, scars, signs, tokens and inscriptions that form the material traces through which past gestures reside in the present can be assigned meanings, but they cannot fully recover what has already gone--the distance between 'now' and 'then' can only be filled by the leap of interpretation. ... The materialities surrounding death, can also be perceived as 'foreign', disturbing persistence, indeed ineradicable substance, which

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> brings back uninvited sensations and images of deaths--this is especially the case with material objects that are scarred, marked or otherwise metamorphosed at scenes of death. (Hallam & Hockey, 2001, p.126)

Bereaved mother Susan Crane states: "I wanted something there that was a connection. I didn't want it to be just a lost place" (cited in Everett, 2002, p.91). Harrison (2003) notes, "When we build something in nature, be it a dwelling, a monument, or even a fire, we create the rudiments of a world and thereby give a sign of our mortal sojourn on the earth" (p.19). To mark the site of an accident, to place a stake in the scars upon the earth, is to create place.

A scar is liminal, a surface slash between the deep tissues of the body and the surrounding environment. Scars do not replicate flayed flesh, flexibility is lost as are, dependent upon location, hair follicles and sweat glands. If the scar grows deep into muscle tissue, movement can be affected and body networks altered. An accident site causes scars on the earth, the body, on the psyche of the bereaved, and for the brief moment spent in passing the roadside memorial, it grazes the mind of the spectator rushing past.

Everett (2002) states, "In the current context of bereavement, the home symbolizes seclusion and detachment from the everyday activity of the public sphere. Roadside crosses and memorial assemblages, by contrast, occupy a space in the public landscape, and the imagination, in between the home and the often geographically removed cemetery" (p.82). As temporal death site and negotiated sign, the roadside memorial is a betweenness of flesh; the presence of grief is a visible scar kept open upon the flesh of the world. The roadside memorial is a *sema*, a sign of death, *sema* being Greek for both *sign* and *grave* (Harrison, 2003, p.20). The *sema* points to the place of disappearance; "[it] effectively opens up the place of the 'here,' giving it that human foundation without which there would be no places in nature" (p.20). Tanner (2006) observes that in grief, "the bereaved subject enters a world of signs in a failed attempt to recuperate the embodied dimensions of loss" (p.133). The indication of deathplace occurs within individual consciousness (experience) and public locale (landscape). In marking traumatic death in such a way, the bereaved declare their sorrow in the public realm. Memorial makers, death writers, the bereaved are "willing to tolerate the mess of embarrassment because they also expect their scabs and scars to remind readers of theirs" (Miller & Tougaw, 2002, p.18). Through this embodied action, the roadside memorial keeps the wound open and memory of the bereaved alive.

4.2 Strandlines

After my father died my mother distributed his few pieces of personal jewelry. Around his neck over the years he wore a series of odd objects. The final piece he wore was a battered wedding ring. He had lost it in the garden some years ago. After some years submerged in the soil, it rose to the surface like stones in a farmer's field. This was given to my brother. I received an arrowhead. My father found this object in the 1970s while hunting in ancient sand ridges just west of Lake Winnipeg. Curious as to its origins, he mailed it to Leo Pettipas, the staff archaeologist at the Historical Resources Branch for the provincial government (Manitoba), an expert in Paleo-Indian prehistory. Dr. Pettipas provided a letter of authentification that allocates the artefact a location in time and space:

> Further to our conversation of this date, this is to confirm that the specimen you showed me was projectile point of prehistoric human manufacture, probably of the "Tomkins Side Corner-notched variety" of the "Prairie Side-notched Type". It was made of Knife River Flint, brown chalcedony, and dates from 730-1250 A.D. The faint White sheen or "patina" is consistent with its having been found in a sandy soil matrix. According to the "Report of Detailed Reconnaissance Soil Survey of Fisher and Teulon Map Sheet Areas", the area from which the specimen came is characterized by relict sand beaches of Glacial Lake Agassiz. The item exhibits excessive heat-spalling, this no doubt on account of grass-and/or forest-fires, that invariably swept the area repeatedly in prehistoric time. (L.F. Pettipas, personal communication, November 7, 1977)

The arrowhead is set by hand in silver wire with a twisted loop to accommodate a neck chain. I wore the arrowhead daily for quite some time for it gave me great comfort to stroke the strands of wire my father's hands had molded about the chert. Ancient hunter, absent father, mourning daughter, our connection occurs through the haptic presence of the material artefact that beckons me towards the landscape of its origin.

Strandlines are topographical features left by receding shorelines. They include features such as low cliffs, beach ridges or sandbars (Welsted, 2007, p.381). The strandlines that lie west of the Lake Winnipeg Beaches--Matlock, Whytewold, Ponemah, Winnipeg Beach--begin within walking distance of my cottage. In autumn the open fields of ripening hay shine golden against the big blue skies. The thought of walking in the bright sunshine draws me away from the cool offshore breezes of the lake. I follow the prairie grid road of asphalt, cross the main highway (mile one); here the blacktop ends and the grid road becomes an earthen track. Lines of flight for the heart abound: the golden swaths of ripe wheat, the alternating bands of

overturned earth that mark the path of the plow through the hay field. Following a cry in the sky, I watch the flight of sandhill cranes as they cross the sun. A contrail smears the clear blue skies, while two cloud-white gulls circle. My companion animals share my feeling of freedom--first the beagle who scents the invisible movement of mice and rabbits in and out of the cultivated field, and then the border collie, for whom the gentle swaying of the tall stands of native grasses lining the ditches stand in as sheep for the herding.

The first strandline rises gently at mile two. According to the *Report of Detailed Reconnaissance Soil Survey of Fisher and Teulon Map Sheet Areas* this is the Garson Series sandy loam deposit (Pratt, Ehrlich, Leclaire, & Barr, 1961, p.44). Measured here by miles--as miles are the determinant of the prairie grid--the Garson deposit is two miles wide and approximately thirteen miles long. My traverse of the deposit is at the widest point on Provincial Road 99 north. From the peak of the slope the next elevation is visible rising on the horizon six miles west. Here is the Pine Ridge Series strandline where my father used to hunt, a remnant beach ridge of glacial Lake Agassiz (Figure 4.2).

Lake Agassiz was formed about 11,000 BC, the largest of several glacial lakes (500,000 km) that covered the central plains of Canada and the northern United States. In geological time the lake was a relatively short phenomenon lasting about 5,000 years (Welsted, 2007, p.381). Approximately 9500 (before present), outlets to the west of the Nipigon basin opened causing cataclysmic draining of Lake Agassiz (Teller & Thorleifson, 1983, p.261). Francis (2000, p.21) calculates that as much as 3,000 cubic kilometers spilled into the Great Lakes region, gouging out landscape features such as the 100 metre wide by 100 metre deep Ouimet Canyon near Lake Superior (Teller & Thorleifson, 1983, p.280). Astoundingly this event took place over the course of a few weeks (Russell, 2000, p.21). Subsequent draining to the north was delayed by the slow recession of the Wisconsin ice sheet (Welsted & Everitt, 2007, p.268). Long Point, a rock, gravel, and sand moraine which stretches approximately forty kilometres into the northern reaches of Lake Winnipeg, marks a pause in the glacier's retreat (Francis, 2000, p.26). It is likely that the Garson and Pine ridge strandlines were formed during stable phases in the history of the lake around 8,000 years ago (Welsted, 2007, p.382). The strandlines "played a prominent role in the lives of Manitoba's Aboriginal people as lookout points, routes between campsites, and sources of stone for tools" (p.381). The final drainage of Lake Agassiz to the north occurred about 7,500 years ago, following which isostatic rebound actually caused the lake to shrink to a fraction of its present size. Eventually the lake

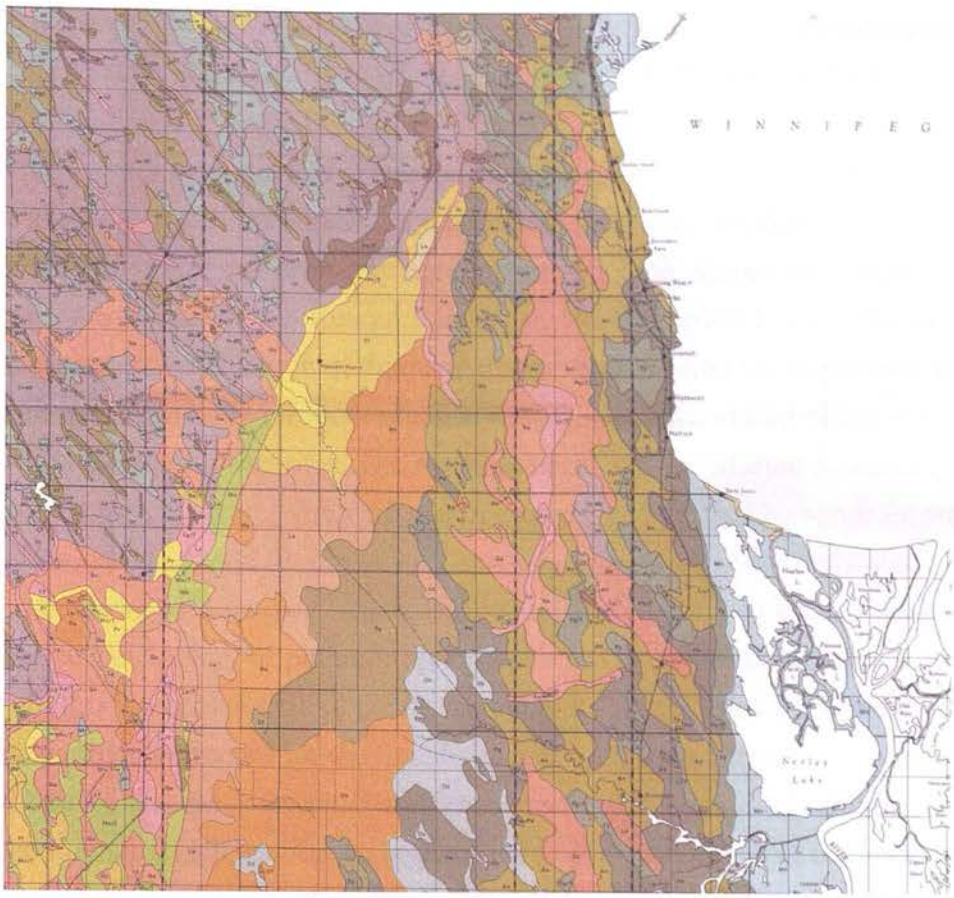

Figure 4.2. Soil patterns Lake Winnipeg south basin.

Figure 4.3. Glacial erratics Manomin Lake, Ontario, June 2009.

advanced south along the north-south fault line eventually joining with the ancestral Red River and forming the south basin of the lake by 4,000 B.P. (Russell, 2000, p.22).

Strandlines are composed of calcareous deposits, sand and often stones, making the growing conditions alkaline and poor for agricultural production. The Pine Ridge strandline supports primarily aspen forest, sporadic spruce and birch, meadow grasses and sedges (Soil Research Institute, 1961). Topsoil is very thin in this area; therefore, the excavation of drainage ditches that parallel the roads exposes the glacial till beneath. Hardy meadow grasses, sedges, and agricultural aliens are usually first to repopulate these sites. The roadside memorial for Marion Knezacek is found in such an area, emerging from a basin of grasses, and framed by scrub forest of poplar, alder, and dogwood (Figure 4.4). There is a boardwalk plank dedicated to Marion at the town of Winnipeg Beach. Boardwalk planks can be purchased for commemorative, celebratory or philanthropic purposes. The plank for Marion is number 1896. It is a commemorative plank. An internet search yields a fragment of a discussion regarding the record for the first dedicated walk from Mexico to Canada. Joanne and Marion Knezacek are cited as contenders for this honour (Courtway, 2006). An additional search leads to an issue of the *University of British Columbia Chronicle* where this task is recorded: "Jo Knezacek, BSc'75 and her sister Mugs [Marion Knezacek] recently hiked 5,000 kilometres from the Mexico-U.S. border to the Canada-U.S. border. Donations (per mile or kilometer) to their 'Great Divide Expedition' went to the Kinsmen Rehabilitation Foundation" (Spotlight, 1984, p.19). Could a woman who walked all the way across the United States of America have died on a remote country road in the Interlake region of Manitoba? Pure speculation. Like the roadside memorial, the Internet yields only fragmented clues for the curious. However what is evident from the physical site of Marion's death is the presence of a loving touch. In the roaring silence that accompanies the death of loved ones, the loss of their touch drives the desire to "lend grief material presence" (Tanner, 2006, p.181). Cataldi (2000) writes:

> To me, what is most interesting, profound, and painful about the grieving process is the way in which it reveals how intimately woven, incorporated others are, into the fabric of our own lives. We cannot even begin to make sense of the pain of grief, which is a pain of parting, a pain of separation, unless we do suppose, in advance of it, some intercorporeal bonds, some enfleshed attachment we may have been unaware of, until we experience their loss, and to which then we may persistently "hang on," through memories, behavior, and a juncturing of shared significances, transitivities of meaning, from one body to another. (p.197)

In the absence of corporeality, objects stand in, becoming talismanic representations of the dead. Of these substitute subjects those that have touched the

Figure 4.4. Memorial to Marion Knezacek.

body--clothing, bedding, jewelry and soft toys--have the most potency as they carry the traces of the body, skin flakes, body oils, a residual scent. "[W]ould we be wrong then, to wash it?" ponders Phillips (1998 cited in Tanner, 2007, p.132), as if the act of laundering would hasten the erasure of the loved one. "Tactile experience," states Merleau-Ponty (1945), "adheres to the surface of our body; we cannot unfold it before us, and it never quite becomes an object" (p.369).

> I am able to touch effectively only if the phenomenon finds an echo within me, if it accords, with a certain nature of my consciousness, and if the organ which goes out to meet it is synchronized with it. ... Each contact of an object with part of our objective body, is therefore, in reality a contact with the whole of the present or possible phenomenal body. (p.369)

The roadside assemblage is an attempt to "make work of idle hands"--to fill the void left by death with a haptic activity. "What will I do now, with my hands?" (Phillips, 1998, as cited in Tanner, 2007, p.132). The memorial marker for Marion Knezacek emits a tactile deliberation, for the evidence of the maker's hand goes beyond the usual assemblage of crossed sticks, silk flowers, and teddy bears, as this cross is carefully adorned with stems of hand carved roses. Dark shadows dodge the relief of roses as if to accentuate the deep incisions into the plain wooded cross. On the northern arm of the cross there is a small plate attached, of the sort used on trophies to identify the winner of a sporting event. It reads: "In Loving Memory of Marion Knezacek Please Drive Carefully" (Figure 4.5). At the base of the cross, lies a bouquet of pink silk roses and a bright blue water bottle containing two stems of faded pink roses. The memorial site is located at Provincial Road 16 East at 104 North just two miles south of the site of St. Michael's Ukrainian Independent Orthodox Church and Cemetery. Photographs were taken on October 21, 2008.

One also finds wooden crosses at the St. Michael's site although the interpretive sign indicates that bush fires destroyed the original crosses following the abandonment of the site by the Orthodox Greek congregation (Figure 4.6). The cemetery slightly west of the initial burial ground was created after the settlers converted to Catholicism in 1917. Although the cemetery is no longer active, some gravesites remain currently maintained, including this one for two infants who died in 1933 and 1942 (Figure 4.7). Not unlike Marion Knezacek's memorial, St. Michael's cemetery invites physical contact with the objects that mark death. Hapticity abounds here--wooden crosses, hand cast concrete grave markers, and enclosures of cast iron repaired with wire. Some of the gravestones contain niches, a commemorative form unfamiliar to me. Behind the moisture-stained glass are teetering statues of the Virgin Mary. Her robes faded and peeling, she is set in a

Figure 4.5. "Please drive carefully".

Figure 4.6. Wooden cross, St. Michael's Ukrainian Orthodox Church and Cemetery.

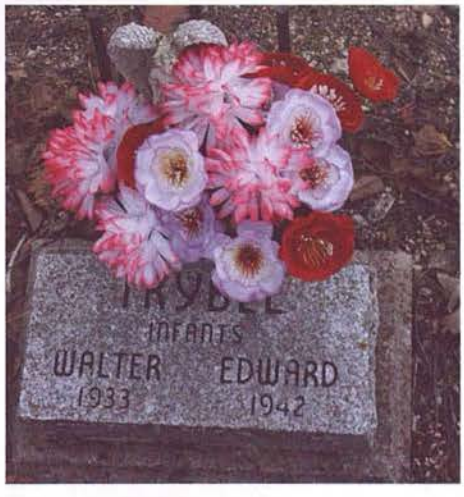

Figure 4.7. Trybel infants: Walter 1933 & Edward 1942.

Figure 4.8. Memorial niche St. Michael's Ukrainian Orthodox Church and Cemetery.

scene of faded flowers and deteriorating silk draperies. In some of the images, I inadvertently capture ghostly traces of my hands reflecting on the glass. These assemblages have no reference; in my secular world they are unfamiliar talismans. I am drawn to them, as I am to the roadside memorials, although here the landscape is not "out there", but rather miniaturized and encapsulated behind the cloudy glass niches (Figure 4.8). And yet like the roadside assemblage, these memorial niches are subject to time and to weather. The sun fades the ring of flowers, the moisture deteriorates the plaster statues and the textiles fade to dust. In this withering, these objects--the memorial niche, the roadside assemblage--mimic the impermanence of life, of love, and of loss. I find them to be beautiful in their decay, perhaps because they evoke "the art of recession" (Cullen, 1961, p.49). For Cullen, recession plays with the laws of perspective, making objects that are further away appear closer (p.49). This lends an atmosphere of mystery to the landscape.

Memory too is recessional, volatile and vaporous; the bereaved fear the loss of memory and the sensorial triggers that stimulate absent immediacy. The disappearance of nocturnal spectral visions, the final distribution of the beloved's belongings, the fading away of remnant scent in a favored shirt or jacket--these are signs of the mutability of grief. "But our memories, precious though they are, still are like sieves, and the memories inevitably leak through" (L'Engle, 1988, p.xiv).

In my *gathering* to the objects of memorialization, grief ebbs and flows, recedes and advances. Grief is a powerful force that marks the body, just as the glacier once deposited its tailings upon the land. Some remains are mighty like the sweeping glacial valleys and the massive gorges of North West Ontario, but some are subtle remnants, like strandlines lying just beneath the surface of the earth, visible yet invisible, present but just beyond touch.

4.3 Intertwining

In a correspondence from my brother, he observes the frequent occurrence of particular numerals on timepieces in his dwelling. "I still seem to be noticing when the house clock says 6:12 either a.m. or p.m. which spooks me a bit but frankly reminded me to email you both today" (James Wilson, personal correspondence April 4, 2008). These cryptic numbers, 612, are the address of my parents' house on Manchester Boulevard South, in Winnipeg, Manitoba, where we grew up. Since my recent move back to this Fort Garry street, I can see the backside of the house from

my writing desk. On frequent walks past my childhood home, I try not to stare into the windows out of respect for the new inhabitants. Perhaps this is an act of self-protection as well, for sometimes unbidden memories of our family's inhabitation of 612 ensnare my consciousness. As Riley (1992) attests, "a complex set of threads" intertwines me within this, my landscape of origin (p.18). Cooper Marcus (1995) observes:

> We hold on to childhood memories of certain places as a kind of psychic anchor, reminding us of where we came from, of what we once were, or of how the physical environment perhaps nurtured us when family dynamics were strained or the context of our lives fraught with uncertainty. For each of us, it was in the environments of childhood that the person we are today began to take shape. (p.20)

I attended almost forty Christmas celebrations at 612 Manchester Boulevard South. We tended gardens there, commemorated family birthdays, picked wild flowers and pussy willows in the aspen forest across from the house. When summer thunderstorms would arrive, the family would gather in the darkened living room, in unison exclaiming wonder at each strike of lightning or deafening clap of thunder. Packing the car for holiday trips, going to school, ordinary activities such as retiring to bed in summer before darkness fell or the smell of clothing fresh from the cedar chest; as these events flood my mind, tension seizes my body--the heaviness in my chest betraying a re-awakening of grief. Rando (1988) observes that the loss of "home," in addition to parents, can accentuate sensations of "rootlessness and insecurity" in the bereaved (p.145). Hallam and Hockey (2001) highlight how encounters with the dead alter the process of remembering:

> Encounters with the body after death may take place in expected or managed settings, such as chapels of rest, or in unanticipated, and therefore potentially more disturbing, situations when a death has just been discovered, such as sites of accidents or suicide. These encounters have lasting effects in terms of how memories of deceased persons later come to be experienced. (p.107)

My childhood memories of place were initially tainted by remembrance of my father's protracted demise and my mother's savage extinction by cancer. This entrapment of joyful recollections within painful bodily sensations reflects Merleau-Ponty's (1968) concept of reversibility or *chiasm*: "the idea of *chiasm*, that is: every relation with being is *simultaneously* a taking and a being taken, the hold is held, it is *inscribed* in the same being that it takes hold of" (p.266). The seemingly irreversible crisscross of memory-image and body-memory is but one of several dyadic tensions of grief. Tanner (2006) observes:

> The tension between the type of embodied perception that Merleau-Ponty defines as an intertwining and the mourner's construction of a missing body through the images of memory alone underlies the embodied experience of grief. Indeed, grief may be located in

> the space between the body and the image: as the "circle of the touched and the touching" that Merleau-Ponty describes is broken, the survivor's struggle to respond to loss may be mapped not only as a motion to reclaim healthy subjectivity but as a struggle to relocate the missing body through which the mourner's identity is constituted. (p.90)

In the space between the absence of the body and the present image of a loved one, material objects often take on talismanic importance. In *Camera Lucida*, it is a photograph of his mother that both triggers mourning and allows Barthes (1981) to distance himself from grief through theorizing. Cooper Marcus's (1995) study of home highlights the intertwining of household possessions and being, noting that if possessions are lost to natural disasters, fire or theft, survivors often experience grief (p.241). Roadside memorials are frequently adorned with flowers, photographs, fabrics, liquor bottles, and objects of peculiar significance to the deceased such as the drumsticks that suggest Brian Fraser's love of music (Figure 4.9) and the crossed wrenches that indicate Owen Hart's occupation as a mechanic (Figure 4.10). Yocom (2006) observes that memorial artefacts such as flowers, items of clothing, and writings not only act as fragments of bodies, they gather the living to the deceased, their physical presence mirroring the lost material corporeality of the dead (p.82). States Richardson (2001):

> The significance of the artefact lies in its ability to recall and reconstitute experience. In a manner similar to the way speech joins together ideas and behavior, artefacts likewise unify ideation and action into concrete objects that signify. And what the objects left at shrines, memorials, graves, and sites signify is presence in the face of absence. (p.263)

This intertwining of absence and presence through material form problematizes the mediation of bereavement by "infusing memories with certain 'forces' that are difficult to control and manage" (Hallam & Hockey, 2001, p.103). To expand this idea:

> The materials enmeshed in the everyday lives of persons that survive after their deaths can evoke lost presence and present absence in potentially problematic ways. ... So precarious and unstable is the balance between recovering and relinquishing the dead, between achieving a comforting sense of continuity whilst repeatedly encountering the rupture of an earlier, embodied contiguity, that the nature of the materialities themselves and the ways in which survivors engage with them is crucial. (p.103-104)

As Tanner (2006) articulates, Merleau-Ponty's take on the object or "thing" emphasizes the intercorporeal relationship between material forms and the body: "His phenomenology of the body defines objects not as symbolic vehicles for transcending the limitations of corporeal experience but as extensions of the body that engage chiasmically in the exchange of flesh" (p.183). In other words, just as the bereaved gathers a material presence for the absent body, materialities gather the bereaved: "The things can solicit the flesh without leaving their places because they

Figure 4.9. Brian Fraser March 17, 1963 - July, 02, 2007.

Figure 4.10. Owen Hart 1989 – 2007.

are transcendencies, rays of the world... the flesh can capture in itself the allusive, schematic presence of the thing because it is itself elemental being" (Lingis, 1968, p.*lv*).

Unlike our transient human flesh and the temporal ebb and flow of grief, material things have a sort of permanence that triggers memories of the deceased whilst continuing to deny their corporeal presences. Human memory lacks the permanence and endurance of the material object. A dining table, for example, may conjure memories of absent loved ones for one family, but could host dinners for several generations to come without evoking memory of the dead. Many of us hoard boxes of photographs of unknown ancestors, intimates of the deceased. With the loss of the translator, the photographs become undecipherable, meaningless, and neutralized. They no longer solicit sharp emotions; their intertwining with human memory is temporary yet their physical form endures. Few of us live long enough to witness this loss of the subjective presence of material form through generational diffusion. Rather, we learn to untangle our memories from things by cleansing ourselves of talismanic objects. In the case of the roadside memorial, the effects of time and weather act upon the material remnants of the body, fading the flowers and photographs, chipping the paint, and washing away the commemorative objects (Figure 4.11). Through this temporal banishment, the presence of the dead, entangled within living bodies and landscape through material form and memory, is silenced. Merleau-Ponty (1968) observes:

> Thus the relation between the things and my body is decidedly singular: it is what makes me sometimes remain in appearances, and it is also what sometimes brings me to the things themselves; it is what produces the buzzing of appearances, it is also what silences them and casts me fully into the world. (p.8)

In his essay "Remembering to Forget", Rowlands (1999) casts recovery from grief as a "demonstration of personal and collective impotence that has to be reconciled through mourning as a process that culminates in the restitution of mastery over one's world" (p.130). This notion of control over grief runs counter to bereavement theories that deny these very notions of closure and mastery (p.131). For example, Rando (1988) reports that grief is cyclical, observing that successful recovery from grief is an adaptive process involving the displacement and dispersal of painful memories. This process is known to take four years or more to occur (Weiss, 1993, p.279).

Weiss (1993) articulates three phases in recovery from grief: cognitive acceptance, emotional acceptance, and identity change (p.280). In the first phase, cognitive acceptance, the bereaved "develop a satisfactory account of the causes

Figure 4.11. Fallen cross. LaSalle River crossing near LaBarrière Park, Manitoba.

of the loss event. The objective validity of the account is less important than its subjectively felt validity" (p.280). In the phase of emotional acceptance,

> Recovery seems to require individuals to achieve a neutralization of memories and associations so that recall does not paralyze functioning. This process of neutralization requires the confrontation of emotion-laden memories and associations one by one, and with each, the reduction of associated pain until tolerance for the memory is developed. (p.280)

And in the final phase the bereaved "develop a new image of themselves, in which their connection to the attachment figure is seen as part of a past self rather than a present self. For this to be fully accomplished, the individual must make new commitments to new relationships" (p.280).

In Owens' (2006) study of Louisiana roadside memorials, her research indicates that regular encounters with the marked death site provide the bereaved with a means of coping with their loss and dissipating painful memories (p.121). The pain of grief is, following Tanner's theory of embodied sorrow, evoked by corporeal withdrawal from the loved one. Thus grief, like pain, is paradoxical in that it too has no object in the external world.

> Though the capacity to experience physical pain is as primal a fact about the human being as is the capacity to hear, to touch, to desire, to fear, to hunger, it differs from these events, and from every other bodily and psychic event, by not having an object in the external world. (Scarry, 1985, p.161)

The material substitution for absence--the photograph, a familiar shirt, the roadside shrine in the landscape--creates a corporeal presence for the dead, triggering pain but allowing the bereaved to direct their pain to some*thing* outside of the body. The pain of grief remains in the body until dispersed (although remnants always remain). Denial cannot heal, and if experienced as a consistent state, may keep the pain of loss imprisoned within the body. While episodic denial can be healthy, (Kaminer & Lavie, 1993) because it allows the bereaved to incrementally absorb the traumatic death, accommodation of the death event can be facilitated by painful encounters with the reality of the death, as in visiting a death site to maintain a memorial.

> Repeated cycles of intrusion and avoidance allow the survivor of trauma to alternate periods of active work on the problem of incorporating novel, inconsistent information into existing views of oneself and the world with periods of withdrawal, avoidance, or denial that allow the individual to gather strength and maintain adaptive functioning. (Landsman, 2002, p.22)

Encounters with the material, emotional, or even dialectical remains of the death evoke pain but begin a process of neutralizing, divesting, or redistributing grief. I wonder how often my brother still awakens to the numerals 6:12 on his clock radio and what images and sensations these numbers trigger for him. For me, recovery of this locale of 612 has a three-fold effect. First, it has allowed me to diffuse painful

memories of dying and of death and to repatriate memories of life--both my life and the lives of my parents. Second, it has allowed me to recover a familiar landscape, which I now see with a new appreciation and sense of discovery. And finally, it has allowed me to regain a sense of place, of belonging in the world. This was something I thought I had lost forever when I untangled my mother from 612 Manchester Boulevard and together we watched our world unravel through the small window in the back of the ambulance.

Although it is Riley's (1992) intention to highlight the potential oppressiveness of ordinary landscapes in his remark, "Landscapes can be roots, but landscape can also be bonds" (p.20), as one who has felt the chasm left by a collective loss of people, of place, and of things, I embrace a renewed entanglement with this particular landscape. As Erdrich (1988) observes, "For once we no longer live in the land of our mother's body, it is the earth with which we form the same dependent relationship, relying completely on its cycles and elements, helpless without its protective embrace" (p.44).

4.4 Diaspora

"Where are you Bruce?" questions the widow from the podium. "You can come back to us now, the joke is over." Bruce, in life, was a robust man, in body and in spirit. Intelligent, creative, and incredibly kind, Bruce was beloved by his circle of friends, both new and old. During his illness, he withdrew from social life and forbade visitors. The disease that took him wasted away his body, but I never witnessed this state, or the commitment of his mortal remains to the earth. In my memory he remains as I last saw him, alive and vibrant. I find it hard to believe he is gone.

Bruce's memorial service is held in the café at the college where he taught. On the large video screens throughout the crowded college cafeteria, four of them, images of Bruce flash by silently. Gatherings with friends, childhood portraits with his three sisters, riding bicycles with his wife Alison. The room is crowded with Bruce's students, colleagues, and friends. A student stands alone wiping tears from her eyes. To my right another woman, a colleague of Bruce, is also silently crying. No one consoles her. Some people eat, mill about with glasses of wine, or talk with friends. Where indeed, are you Bruce? I feel nothing of you here. Your talents and your music, the vitality of you, the generosity of you, your beauty--all displaced.

There is no comfort here in this modern celebration of death. There is no casket, no urn--*no body* in the room. *Nobody* leads us into ritual commemoration; rather there is an open microphone at the front of the room. Speak at will. Share a story. But we share no stories and sing no laments together: There is no grave to attend to, no ashes to scatter. A song flows into my head:

> Just a little green
> Like the color when the spring is born
> There'll be crocuses to bring to school tomorrow
> Just a little green
> Like the nights when the northern lights perform
> There'll be icicles and birthday clothes
> And sometimes there'll be sorrow
> (Mitchell, 1970)

Death rituals vary across cultures, evolving through time in response to changing contextual circumstances and cultural practices. Rituals help to define a means of acting as a mourner, dictate procedures for attending and disposing of the deceased, provide collective activities for individual and community, and situate commemorative activities over time (Schuchter & Zisook, 1993, p.35; see also Francis, Kellaher & Neophytou, 2005 for a discussion of rites and rituals within cemetery settings). Funerals, the ritual activity that for many years provided the primary form of "public acknowledgement and display" of death (p.35) offer the bereaved a series of facilitated activities to ease them through the initial phases of deep grief. The funeral publicly functions, in one aspect, to re-situate the deceased from the land of the living to their new habitation amongst the dead and the bereaved from the netherworld of grief to the realms of human occupation. The body is gathered amongst the mourners, present in material attendance--as ashes displayed in a ceremonial urn, remains encased in a coffin, or alternatively, as a visible body in an open casket. In stark response to our cries of "I can't believe he is dead!" we must acknowledge the death, for the body is in our presence. Funeral rituals also model appropriate behaviors for the bereaved and their community by providing guidelines and a venue for the public display of emotions (Northcott & Wilson, 2001, p.96). Harrison (2003) observes, "Ritualization thus serves to contain the crisis of grief in the very act of objectifying its content through scripted gestures and precise codes of enactment" (p.57).

Prior to the ceremony, the bereaved gather in a small silenced room separate from the main ritual space. At the beginning of the commemorative activities, they emerge from these veiled spaces taking their place closest to the body of the deceased, their backs to the congregation. The choral portions of the ceremony

envelope the volumetric spaces of ritual sites, muffling the sound of sobbing and recitals of familiar passages spoken in unison wrap the bereaved in an acoustic shroud of directed comfort. Following the ceremony, the bereaved are expected to file past the collected community in a gesture of re-emergence into society. Often teas or luncheons are held post-ceremony, and here the bereaved may partake of food and drink, and speak to relatives and friends, affirming their place amongst the living. A private graveside ceremony interring the body or cremains may follow these public activities. "At the conclusion of the formal funerary rituals, community members return to their normal lives, and the bereaved are expected to return to public normality shortly thereafter" (Northcott & Wilson, 2001, p.97). In this sequence of events the funerary ritual acts to "locate the dead firmly in the past and in memory … transform[ing] the status of the living into one appropriate for the dead" (Davies, 2002, p.3) and, as earlier stated, re-locating the bereaved within the realm of the living. This is essential, for as Harrison (2003) states, "This desire--'to die with our dead'--runs as deep in human nature as both love and the death drive, whose impulses it commingles and combines, making grief one of the most dangerous and potentially self-destructive psychic crises" (p.55). Within some more insular communities, such as those united by strong religious discourse and beliefs, ritual continues to proscribe thanatological practices (see for example Walter (1994) on traditional death; readers are also directed to Garces-Foley's (2006) edited volume which features discussion on a variety of faith-based death practices such as those in Hindu communities (Elmore, 2006), Judaic communities (Golbert, 2006), Muslin communities (Campo, 2006) as well as Native American and Western rites and rituals) but for many others the absence of codified behaviors can lead to sensations of bewilderment, emptiness, and dislocation. Declines in formalized ritual behaviors destabilize the process of bereavement, leaving individuals without support and direction during times of cataclysmic change (Rando, 1988, p.262; Walter, 1994, p.19). Ritual is essential to the evolution of an altered relationship with the deceased, an important component in successful recovery from grief (Rando, 1988, p.262). In the absence of sanctified ritual activities, Rando suggests the bereaved develop a personal bereavement ritual because of the potential therapeutic functions of this activity (p.262-265).

The dead dwell within the bereaved as embodied sensations (Tanner, 2006), haunting memories (Lewis, 1961), physical pain (Schuchter & Zisook, 1993, p.30), and spectral images seen in dreams or in everyday occurrences within the life-world (Didion, 2005). The depth of our intertwining with living loved ones is, on

a day-to-day basis, an aspect of our "natural attitude" where the "everyday world is experienced as taken for granted" (Bowers, 1984 as cited in Pinar, Reynolds, Slattery, Taubman, 1995, p.274). The landscapes of our most intense relationships, the attachment bonds between parent and child, spouses, lovers, and dear friends, are marked by "transitivity" or "synergy"--the taken-for-granted intimacy of the everyday. As Merleau-Ponty (1968) observes:

> Why would not the synergy exist among different organisms, if it possible within each? Their landscapes interweave, their actions and their passions fit together exactly: this is possible as soon as we no longer make belongingness to one same consciousness the primordial definition of sensibility, and as soon as we rather understand it as the return of the visible upon itself, a carnal adherence of the sentient to the sensed and of the sensed to the sentient. For, as overlapping and fission, identity and difference, it brings to birth a ray of natural light that illuminates all flesh not only my own. (p.142)

Given the intensity of this transitivist relationship, it is not surprising that the dead linger within survivors for as long as they are permitted to do so. "There is one place where her absence comes locally home to me, and it is a place I can't avoid. I mean my own body" (Lewis, 1961, p.11-12). Just as our body is a presence in the world, the subjective presence of the dead remains bound to the living until we can find a means of displacing them. "They [the dead] must be fed on the lifeblood, the figures of the present, if they are to speak" (Yaeger, 2002, p.38). Divorced from their physical presence, the dead collapse into the living, becoming flesh of our flesh. As Tilley (2004) observes,

> We can turn away from a physical object, or walk away from a person, but we can never escape our own bodies. ... I cannot alter the manner in which I sensuously experience the world. I can choose the side which a physical object presents itself to me. (p.4)

Suspended within living flesh, the dead exhibit a material subjectivity that simultaneously exhibits both presence and absence--mass and void: "The problem is that ghosts are the evacuees of memory and that to obtain substance they must be shed by the actions (and thoughts) of those who live. Unless the specter materializes through lived institutions, he/she/it will forget their paths, leave no track and evaporate" (Godden as cited in Yaeger, 2002, p.39). Tanner (2006) states, "In grief, the transitivity of bodies that Merleau-Ponty describes along with the intertwining of vision and touch collapses into the taunting placement of the survivor's isolated body in a world of images that can neither touch nor be touched" (p.124).

Bereavement could be said to be haunted by a paradoxical subjectivity that is marked by a continued relationship between the bodily living and embodied dead that requires displacement in order to activate "recovery" (Weiss, 1993, p.277). Ritual activities allow for a re-ordering of the relationship between the living and

the dead. Reflecting on traditional rituals of sorrow, Lewis (1961) notes that these activities "made the dead seem far more dead" (p.55). Hallam and Hockey (2001) note that ritual "operates through the body, not only in terms of the movement of individual participants in space but also in the 'ordering' of the body--for example via bodily partition practices such as the dispersal and burial of human remains" (p.188). In this, ritual allows for the displacement of the dead, or as Harrison (2003) states, ritual provides the "work of getting the dead to die in us" (p.147). To elaborate:

> Funeral rites serve to effect a ritual separation between the living and the dead, to be sure, yet first and foremost they serve to separate the image of the deceased from the corpse to which it remains bound up at the moment of demise. Before the living can detach themselves from them the dead must be detached from their remains so that their images may find their place in the afterlife of the imagination. For what is a corpse if not the connatural image, or afterimage of the person who has vanished, leaving behind a lifeless likeness of him-or herself. If the corpse embodies or holds on to the person's image at the moment of demise, funeral rites serve to disentangle that nexus and separate them into discrete entities with independent fates--the corpse consigned to earth or air, and the image assigned to the afterlife, whatever form that imaginary afterlife may take in this or that cultural framework. (p.147-148)

In support of the underlying notion here--that recovery from grief is actualized by activities that displace the dead outside of the survivor's body--failure to recover from grief manifests two primary conditions that are characterized by stasis and withdrawal (Weiss, 1993, p.283). Survivors demonstrating *chronicity* exhibit chronic attachment between self and the deceased, continued denial of the death, and estrangement from social life (p.282). In *compartmentalization* "energy is given to weakening the stimulus value of any observation or memory that might trigger awareness of the loss" (p.282). Those suffering from compartmentalization have difficulty forging new relationships with self and others--an essential phase in the recovery from grief (p.280). At highest risk of protracted bereavement or "complicated grief" are those who experience the following: exposure to a sudden and unanticipated death (Rando, 1988, p.89-106; Sanders, 1993, p.263); loss of a loved one to an accident or disaster, homicide, (Rando, 1988, p.107-114), or to stigmatized deaths such as a suicide and AIDS (Sanders, 1993, p.264-265); death from misadventure such as alcohol use, speeding or driving under the influence (Thomas, 2006, p.27); gang violence (Lohman, 2006, p.195); or marginalized activities such as prostitution (McIntyre & Owen, 2007b, p.A4), drug addiction (Rabson, 2008, p.A3); and scenarios where there is no body to mourn due to genocide (Kaminer & Lavie, 1993), "disappearance" (Taylor & Steinberg, 2006), combat, natural disasters, or terrorism (Miller & Tougaw, 2002; Kauffman, 2002);

and unjust deaths (Kuxhaus, 2007, p.B1). However, the primary factor in "resistance to recovery" (Weiss, 1993, p.281) and bereavement morbidity is unarguably the death of a child (Rubin, 1993, p.285-299; Sanders, 1993, p.263-264, Weiss, 1993, p.281).

> There was too much blood in the earth.
>
> On December fifteenth, among the knocks on the door that signaled to my family that they must numb themselves further before opening their house to strangers--the kind but awkward neighbors, the bumbling but cruel reporters--came the one that made my father finally believe.
>
> It was Len Fenerman, who had been so kind to him, and a uniform. ...
>
> "All evidence points to your daughter's death. I'm very sorry."
>
> (Sebold, 2002, p.27, p.29)

Although those suffering from chronic grief are likely to demonstrate attributes of both chronicity and compartmentalization, the factors leading to impaired functioning in the bereaved are associated with an individual's response to the death (Weiss, 1993, p.283). If, for example, the bereaved has suffered loss due to one of the above particularly sudden, tragic, or socially stigmatized deaths, traditional mourning rituals and/or the construction of personal reconciliatory activities can potentially be interrupted. As Foote (1997) observes:

> In instances of particularly shocking violence, survivors are compelled to forgo such rituals out of a sense of shame. In the absence of alternatives such as rituals of purification or atonement, people may be inclined to deny or suppress their own grief or express it in unusual, perhaps less socially acceptable ways. (p.208)

There are two ways to graft this prior discussion onto the development of an argument supporting the importance of embodied ritual activities, such as roadside memorialization, in the mediation of grief. To address the first, the controversies regarding the phenomena of spontaneous and roadside memorials cast them as culturally unacceptable forms of "outlaw" commemoration that place grief and death back into the public realm.

> Folklorists recognize that these small memorials are vernacular, based in tradition and therefore generally outside of the control or jurisdiction of state or local authorities. But unlike the state of New Mexico, which has made it a misdemeanor to remove or vandalize these homemade shrines, in other parts of the country where the custom is not deep-rooted, many people are offended by them and regard them as an unwanted intrusion into their personal space or a violation of the principle of separation of church and state. Such controversy is frequently an innate component of the performance of traditional customs in public places.
>
> I regard the attempts of various authorities to legislate or regulate this custom as futile and misguided because those who feel the need to memorialize their loved ones near the roadways where they died will continue to do so, regardless of legislation or other attempts at control. In many cases, where authorities have removed roadside shrines, families and loved ones simply replace them. Tradition is a powerful force in society. (Grider, 2009, para.2-3)

Grider's comments contrast Ricciardi's (2003) characterization of Aries's view of contemporary mourning:

> In his classical sociological study, The Hour of Our Death, Philippe Aries proposed an influential interpretation of the recent decline of mourning. In his view, the beginning of the twentieth century saw the fulfillment of a psychological impulse to remove the enigma of death from the domain of social exchange, thus invalidating public rituals and ceremonies and making commemoration of the dead a purely private act. The second milestone in the contemporary history of death was reached, according to Aries, when not only life's terminal event, but the process of mourning and the language of grief also were barred or abolished from the public sphere. (p.3)

The second approach arises from the observation and anecdotal evidence that spontaneous shrines and roadside memorials are erected by those suffering from exposure to the sort of losses most commonly associated with complicated bereavements (Clark & Franzmann, 2006, p.587). As Reid and Reid's (2001) case study of roadside memorials in Texas and Oklahoma reveals, the majority of roadside memorials in their study area were erected for young men who died in motor vehicle accidents (p.341). Many of the respondents supportive of roadside memorials in Everett's (2002) study were bereaved parents. However not all accident survivors are in favour of the memorials:

> Why stop the memorials at car accidents on public streets and roads, and violence committed on public streets? Where are all the rest of the victims of the normal passing of life supposed to be memorialized? Grief is a private process. It needs to stay private. Respectfully, from the mother of a car accident victim. (Vance, 2009)

The proliferation of Facebook's commemorative sites, spontaneous shrines, and roadside memorials expose a social desire to forge a connection with the dead in the absence of formalized rituals of commemoration (Figure 4.12 & Figure 4.13). As Ricciardi (2004) observes:

> I wish to argue against Aries that in contemporary society, we witness the perplexing dissemination and reinscription of mourning in entirely new modes and constellations, rather than its strict demise. To put it in a Freudian fashion, we might say that although Aries is adept at exposing the various ways in which society seeks to deny the fact of death, he fails to recognize how culture might manifest the return of the repressed. I argue here that the question of mourning, despite being officially answered and resolved, reemerges, at times, in the contemporary imagination with the disquieting force of a cultural enigma. (p.3-4)

For those for whom traditional rituals are meaningless, for those suffering protracted and difficult conditions of death and bereavement, and for those who feel alienated by the spectral disembodiment of *powerpoint* memorialization, there is a need to find a form of embodied engagement. As Haney, Leimer and Lowery (1997) state, "spontaneous memorialization ... emerges as an adjunct ritual which extends the opportunity for mourning to individuals not conventionally included

Figure 4.12. Memorial to Chris Gyles July 14, 1991 - November 1, 2007. Wilkes Avenue, Winnipeg, Manitoba.

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Recent News

News:

R. I. P. Christopher Bruce Gyles
(July 14, 1991 - November 1, 2007)

We love you and we wont forget you, and all the good funny times we had with you. You made everyday better and were the best freind anybody could have.

Thanks for all your support guys and also to everybody who put up videos, pictures, links, group topics, etc. ... I know it means ALOT to his family, friends, and everybody who knew him

Figure 4.13. R.I.P Chris Gyles-We Love You.

in tradition rites " (p.161). The roadside memorial provides a means of initiating a displacement of the spectral dead by providing *place* for the ritual re-situation of painful memories. In this role, the roadside memorial activates Merleau-Ponty's notion of transitivity by allowing the bereaved to interchange the locatedness of grief from *inside* of subjective experience to a physical location *outside* of, yet *intertwined* with the bereaved body. Tilley (2004) observes this act of displacement is holistic and embodied, thus this action may provide for the potential remediation of grief.

> Experience of the world is embodied and flows from the body. The body mediates our experience and such experience is always synaesthetic, involving all the senses. The phenomenal field is thus not an inner world, a mental fact, but the structure of lived material experience. Perceiving an artefact, a place or a landscape is thus not just a visual practice but involves the whole living body: experiencing hot and cold, sounds, smells, textures and surfaces. (p.221)

Although initially the placement and maintenance of talismanic objects--flowers, teddy bears, commemorative trinkets--may empower the bereaved (see Clark & Franzmann, 2006, p.588), I posit that the incidental engagement with the surrounding landscape inadvertently gathers the images of the dead allowing the bereaved to eventually abandon the roadside memorial and to relinquish their dead to the landscape: "Her absence is like the sky, spread over everything" (Lewis, 1961, p.11). At the site of a roadside death there is a "tension between continuity and change as the bereaved builds and environmental processes take away" (McManus, 2008, p.177). It has been the role of the landscape since time immemorial to accommodate the dead. Harrison (2003) observes:

> Because the earth has reabsorbed the dead into its elements for so many millions upon millions of years, who can any longer tell the difference between receptacle and contents? Take away the millennial residues that consecrate them, human or otherwise, and our waters, forests, deserts, mountains, and clouds would lose the spirit that moves in and across their visible natures. (p.1-2)

Ritual engagement with the landscape, to splice Lewis (1961), serves to contain the deceased; to "keep the dead thoroughly dead, to make sure that they won't come sidling back among the living" (p.55). Certainly this ability of the landscape to gather the dead can provide salvation--my father now dwells in the coming of the geese in spring, the melting of the winter snows, and the planting of gardens. My mother, who died in late summer, inhabits the autumn harvest and the waning light of sunset. I remain intertwined here amongst the living, freed of their ghosts. And Bruce, you who are still suspended within the confines of the video screens of memory, we will have to find another place to let you go.

4.5 The Unjust Dead

An unjust death is often perceived as the termination of a series of "unfortunate events" that place the deceased in the wrong place at the wrong time. For the bereaved there is the incessant but futile retrospective realization that at any particular moment in time fate could have changed the outcome of this grim series of coincidences. A pause to light a cigarette, a missed alarm clock bell, an encounter with a sharper, more perceptive doctor, a friend who took the automobile keys away; we believe that any one of these such occurrences had the potential to alter the deadly chain reaction that led to the unforeseen demise of a loved one.

Kozak (1991) uses the term "bad death" to characterize a sudden violent death in his study of death-memorials on the Tohono O'odham reservation in Arizona. Within the cultural topos of the Tohono people a violent end leaves the soul of the deceased adrift, a revenant who desires re-unification with the living and who longs for his or her stolen life. To house the restless spirit, the living create memorials at the site of death, place artefacts significant to the deceased there, and hold rituals upon this now sacred ground to ease the restless soul's journey to "beyond the eastern horizon"--the dwelling place of the dead (p.214-215).

The man who allegedly struck the 1995 Pontiac transport van that Rachelle Léost was driving on her way to her post at discount wholesaler Costco on the morning of May 12, 2007 was driving a van stolen from a North Winnipeg automobile repair shop. The keys to the stolen vehicle had been left in the sun visor inside of the van, easy picking for any of Winnipeg's brazen car thieves (Owen, 2007). For example, in 2005, 11,736 vehicles were stolen in Winnipeg, earning the city the dubious title of the car-theft capital of Canada (*Winnipeg police victim of car theft*, 2006). The van involved in Léost's fatal accident, a 1998 Plymouth Voyageur, was statistically the third most desired choice of auto thieves in 2007 (Winnipeg Police Service, 2009). Ashley Louie Richard, the operator of the stolen van, was driving east on Cathedral Avenue with his cousin Jesse Tyler James when he ran a stop sign at the intersection of Arlington. Léost was traveling south when the accused broadsided her vehicle at 4:40 a.m. on the morning of Mother's Day. The vehicles ended up on the front lawn of 738 Cathedral Avenue, crashing through the chain-link fence. Wife, mother of three sons, sister, daughter, 38 year old Rachelle Léost died at the scene (Righton, 2007).

I first photographed Rachelle Léost's roadside memorial on the third of

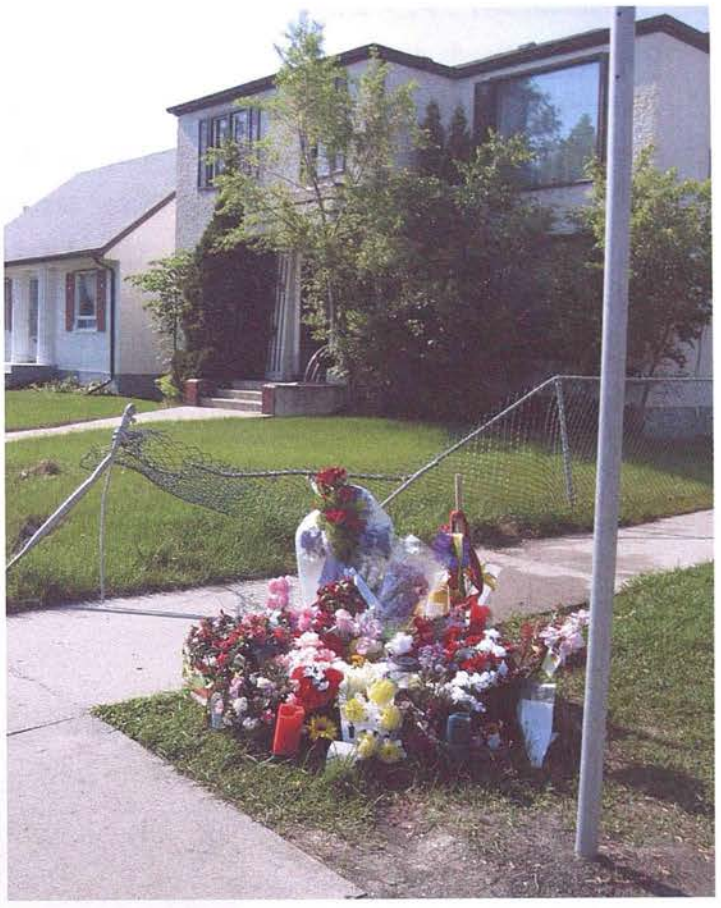


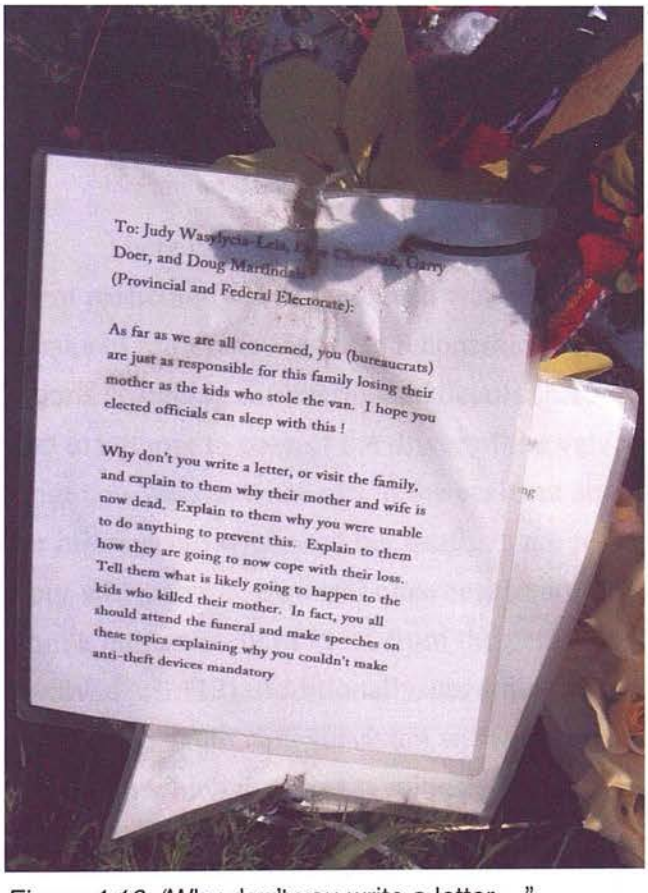
Figure 4.14. Memorial to Rachelle Léost.

Figure 4.15. Memorial to Rachelle Léost.

June 2007 at 10 a.m., three weeks after the accident (Figure 4.14). The memorial assemblage included flowers, both "real" and artificial, a wreath sheathed in plastic to protect it from the elements, a solar-powered light source, a purple ribbon with the word "mother" in golden script, a candle and a laminated letter addressed to elected officials in the provincial and federal governments. These findings agree with observations by Haney, Leimer and Lowery (1997):

> Mementoes left at the site are often personally meaningful to the mourner and illustrate the meaning of the event for him or her rather than, or in addition to reflecting the identity of the deceased or an abstract religious ideology. These ritual offerings also may relate to public issues and concerns exemplified by the death, such as notes which reflect the mourner's desire for more effective law enforcement or regret at the loss of human potential particularly in the deaths of young people. Additionally, these ritual objects may reflect emotions, such as anger or vulnerability, which may be felt but typically are not displayed in traditional American death rituals. (p.163)

The text of the first page of the letter from Rachelle Léost's memorial site follows (Figure 4.16):



To Judy Wasylycia-Leis, Dave Chorniak, Garry Doer, and Doug Martindale (Provincial and Federal Electorate):

As far as we are all concerned, you (bureaucrats) are just as responsible for this family losing their mother as the kinds who stole the van. I hope you elected officials can sleep with this!

Why don't you write a letter, or visit the family, and explain to them why their mother and wife is now dead. Explain to them why you were unable to do anything to prevent this. Explain to them how they are going to now cope with their loss. Tell them what is likely going to happen to the kids who killed their mother. In fact, you all should attend the funeral and make speeches on these topics explaining why you couldn't make anti-theft devices mandatory.

Figure 4.16. "Why don't you write a letter ...".

Did chance bring Léost's vehicle into the path of the stolen Voyager at precisely that tragic moment in time? Chance is defined as "something that happens

unpredictably without discernible human intention or observable cause" and "the assumed impersonal purposeless determiner of unaccountable happenings" (Webster's, 1983, p.225). In the itinerant raging of the grieving mind, there are many opportunities to envision particular moments in time where chance outcomes could have been altered: "Was there a road we should have wheeled down, Mom? Was there a turn we missed? If we'd gone upriver instead of downshore, would we have found the mushroom, the fern, the magic bean? The thing that would have saved you?" (Romm, 2009, p.171).

For survivors of an unforeseen demise such as an automobile accident, the retrospective deconstruction of the time/space continuum leading to death can bring only additional suffering, for this sort of thinking potentially casts the bereaved as at least partially culpable in preventing the death (Rando, 1988, p.108). But foremost in the mind of the bereaved is the inescapable knowledge that the loved one is with this world no longer. The death is undeniable. The clock cannot be turned back.

> However, if he had set out a little later or a little earlier, he might have avoided disaster... , or if, on the way, he had run into a friend and stopped to talk ...
>
> But it was unavoidable. He had no incurable disease, yet all the same he was just waiting to die. No one can escape death. And no city is free of traffic accidents. In every city there is the possibility of death--even if the chance on any given day is one is a million--and in a big city like this someone is always encountering some sort of misfortune. (Xingjian, 2003, p.87)

There can be a yearning to construct a narrative to account for the tragic event particularly if the bereaved was not present at the scene of death. Rando (1988) speaks of mourners' desire to reconstruct the accident scene or to probe medical reports searching for overlooked details (p.108). For Noël (1996) this urge prompted him to attempt to contact the driver of the vehicle which struck and killed his partner Brigid, as well as witnesses to the accident and the medical staff that attended to her injuries and witnessed her death. "I am ready for that pain and I need what your story will provide, a greater closeness to and comprehension of what happened, from a human point of view, from the perspective of someone who was intimately involved" (p.112). Additionally, according to studies by Sanders (1993) sudden unexpected death "left survivors with a feeling of loss of control and loss of trust in a world in which they had previously placed their faith" (p.263). Interviewed on the first anniversary of Léost's death, mother Rose expressed this straightforward view regarding her daughter's death: "There is no justice" (*Mourning family calls for change*, 2008).

In death, in dying, and in grief, there is anger. In the case of an unjust death, rage can destroy or sustain the bereaved. Kübler-Ross and Kessler (2005) observe:

> Anger is strength and it can be an anchor, giving temporary structure to the nothingness of loss. At first grief feels like being lost at sea; no connection to anything. Then you get mad at someone, maybe a person who didn't attend the funeral, maybe a person who isn't around, maybe a person who is different now that your loved one has died. Suddenly you have a structure--your anger toward them. The anger becomes a bridge over the open sea, a connection from you to them. It is something to hold on to, and a connection made from the strength of anger feels better than nothing. (p.15-16)

In Rando's (1988) observation, anger is a natural response to the death of a loved one, however, the rage can become displaced and directed irrationally to others who may or may not be connected to the death. The bereaved can also turn their anger upon themselves (p.31). This unrequited anger is dangerous to the bereaved and if not channeled into a "healthy direction" can result in bitterness, vulnerability, heightened sensitivity, and "anger and envy toward those unaffected by the death" (p.31).

The family of Rachelle Léost has much to be angry about in the unjust death of their loved one. The accused, Ashley Louie Richard, was a scofflaw who, by all appearances, should have been in police custody at the time of the fatal crash. Richard first entered the legal record in 2003 when he received a 30-month jail sentence for sexually assaulting a young girl at a house party. According to documents filed at the time of his sentencing, Richard had a troubled past including a fragmented family life, and exposure to chronic drug and alcohol abuse. His probation officer observed that Richard became disorientated and combative when drinking (McInyre & Owen, 2007a, p.4). Winnipeg Free Press crime reporters Mike McInyre and Bruce Owen constructed a timeline of "unfortunate events" and missed opportunities relevant to the Léost fatality. These include:

> July 26, 2006 - Richard is sentenced to a single day in custody and 2 years of supervised probation for assault.
> November 21, 2006 - While on probation Richard is charged with possession of drugs and illicit cash. He receives bail, based on a $1000 surety bond provided by his stepfather. The crown imposes a curfew of 10 pm to 6 am and an order to abstain from alcohol.
> March 9, 2007 - Richard misses an appointment with his probation officer.
> March 20, 2007 - A warrant is issued for Richard's arrest.
> April 17, 2007 - Breach of probation charges are levied after Richard fails to appear in court to address pending drug charges.
> April 20, 2007 - The Crown issues a second warrant.
> May 12, 2007- Allegedly intoxicated and driving a stolen vehicle, Richard runs a stop sign and strikes the van driven by Rachelle Léost killing her instantly. Jesse Tyler James, a passenger in the vehicle received minor injuries in the collision. Richard was hospitalized with injuries that included a fractured skull and broken neck.
>
> (McInyre & Owen, 2007)

On June 4, 2007, Richard was released from hospital and charged with the following:

> Impaired driving causing death
> Driving over .08

> Failure to provide a blood sample
> Dangerous operation of a motor vehicle causing death
> Possession of property obtained by crime.
> Fail to comply with conditions of a recognizance x 3
> Breach of probation x 2
> Drive without a licence under the Highway Traffic Act.
> (Winnipeg Police Service, 2007)

The Winnipeg Police Service reported that automobile theft in Winnipeg during 2007 declined by 27% (Winnipeg Police Service, 2008). However in 2007 auto thieves also became more visibly aggressive, often using stolen vehicles as assault weapons against cyclists, police officers, and other vehicles (Sanders, 2008). James Duane was killed while riding his bicycle in 2007 and the driver of a stolen Chevy Avalanche killed Antonio Lanzellotti, a driver for Duffy's cab company, in March of 2008. Witnesses reported that the Avalanche, a large SUV/truck hybrid, struck the cabdriver's Prius so hard that it "rolled right over it" (Sanders, 2008, para.6).

Rachelle Léost's sisters held a candlelight service on May 13, 2008 at the roadside memorial that marks the site of her death. "Maintaining a cross provides a means for the grieving family to cope with their loss, especially if they have to pass the death site on a regular basis" (Owens, 2006, p.82). The roadside memorial functions as a repository for the Léost family grief and a soapbox for their outrage. Hainey, Leimer and Lowery (1997) observe, "While spontaneous memorials are a forum in which this collective fear and grief can be expressed, they also attempt to reduce this anxiety and reaffirm threatened cultural values by demonstrating that outrage at an injustice and compassionate caring remain potent social forces" (p.163-164). A mere two weeks prior to the memorial vigil a fifteen-year-old male youth and two young girls in a stolen vehicle rammed a police cruiser injuring three police officers (*3 teens*, 2008). Léost's sister Louise Marcheschuk, interviewed the day before, noted: "Level four car thieves are still out there. They're [the police] still chasing them. Why are they out there? So something's got to be done before someone else dies" (*Mourning family calls for change*, 2008, para.6). Rachelle Léost's roadside memorial is a touchstone for justice. Sister Elise Jarmuske states, "We're doing this for her and the other people like her who have lost their family members" (para.4). Spargo (2006) extends this:

> I wish to maintain, to mourning's abiding public significance. For, even as mourning begins as though it came properly from the sensibility of individual consciousness, it already projects ethics beyond the immediate, experiential scenario, beyond also the parochial imperatives of communalism, and opens the subject through what affects her to the wider political realm of responsibility. (p.35)

Foote (1997) uses the term *fields of care* to describe memorial sites where agency is communicated (p.9). Encoding the landscape with principled intention activates Foote's category of "sanctification" from his four-fold continuum of memorial modification. "Sanctification occurs when events are seen to hold some lasting positive meaning that people wish to remember--a lesson in heroism or perhaps a sacrifice for community. A memorial or monument is the result" (p.7).

I chanced upon the Léost memorial for the second time on June 6, 2008 at 4:17 p.m. (Figure 4.15). The sky was low and overcast and the heavy rains of the day had abated, but the air was heavy with mist. The memorial assemblage had grown in size and the grass below the site had not been clipped. I noted that the chain-link fence had been repaired. Components of the memorial included four large freestanding wreaths--one a cross and one a large green Styrofoam heart. There was a Métis *ceinture fléchée* or fringed sash present within the memorial perhaps as a reference to Rachelle's teaching of Métis jigging in the town of St. Laurent (Righton, 2007). Two of the wreaths were sheathed in plastic to protect them from rain and road debris. The silk flowers were bright and fresh but the fresh flowers, likely placed on the site at the vigil some weeks prior, had faded from pink to brownish blush. The site included three statues, two smaller figures, one of Jesus and one of Mary, and a larger statue of Mary leaning against a cross. The Jesus effigy stood on a sheet of paper but I was unable to make out the text as it had washed away with the rain. The frozen gazes of the statues were directed downward towards a cluster of burnt candles. Some of the candles were purple for this, according to media reports, was Rachelle's favorite colour.

According to Foote (1997), sanctified spaces are clearly a place apart from the everyday (p.9). Several distinct factors indicate a sanctified site. The assemblage of objects gathered at a roadside memorial symbolizes by its presence the absence of a life unjustly taken. In hosting this material presence, the landscape gains distinction as sacred ground. As Eliade (1957) states, "Every sacred space implies a hierophany, an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different" (p.26). The on-going maintenance of sanctified sites is also a condition of this memorial category; however, the fragility and temporality of roadside memorial assemblages, as well as the more individualized sorrow expressed at these sites, suggest a shorter duration of sanctification than that defined by Foote (1997, p.9). Haney, Leimer and Lowery (1997) observe that "spontaneous memorialization is not constrained by culturally-based norms which prescribe the amount of time allotted for ritual action nor the

appropriate amount of time for bereavement" (p.162). In the case where a memorial is erected in response to an unjust death, one might surmise that the memorial would be maintained until "justice is done" and the restless soul of the unjust dead laid to rest, however no comprehensive longitudinal studies have been conducted to show such a correlation. As Jackson (1980) observes "*Place* in antiquity came first; the deity and his or her shrine came later. In Christendom it was *action*, human or divine, that sanctified a place. With us, in the beginning was the word--or deed" (p.78-79). In the case where the deed results in tragic death, the human *action* of *placing* a roadside memorial initiates the process of sanctification; however, duration of memorialization is mutable and unpredictable. In their study of roadside death memorials Reid and Reid (2001) observed a commemorative site that had been maintained for 23 years (p.348). Within my locale the memorial to Debbie and Dawn Marie is, observationally, the longest standing as the deaths occurred in 1995, 14 years ago at the time of this writing (Figure 2.5 & Figure 2.6).

A change in ownership of the landscape is another indicator of sanctification; however, here the conversion is the inverse of Foote's definition. In the case of the roadside memorial the transformation of landscape is primarily from public designation to private tenancy within the public gaze. Although as Santino (2006) points out, "death has always been publicly memorialized" (p.6), the roadside memorial is different from sanctioned commemoration in that it "commemorates a deceased individual in front of an undifferentiated public that can then become participatory if it so chooses" (p.6). It is this paradoxical relationality of roadside memorials to the public domain that sparks territorial disputes between the bereaved, the public, advocacy organizations such as MADD (Mothers Against Drunk Drivers), and civic, municipal, state, and provincial highway departments.

The temporary occupation of memorial sites includes the observation of birthdays (Thomas, 2006, p.28), culturally significant days such as Christmas and Valentine's Day and the death date anniversary (Collins & Rhine, 2003, p.230). Revisiting the memorial revitalizes the *call to arms* stimulating the bereaved's commitment to political action in the wake of the unjust death. As in the case of Rachelle Léost's memorial site, annual pilgrimages to the death site can include ritual activities such as the lighting of candles, refreshing of flowers and religious icons, and leaving of letters, cards, and poetry. Particularly in the case of deceased youth, occupation of the site might also include a "toast" to the deceased. Reid and Reid (2001) report, "In some cultures, pouring a drink on the grave of the deceased serves as a way of appeasing the spirit of the deceased" (p.349) (Figure 4.17).

Figure 4.17. Kimberly Nelson Forever Loved.

Figure 4.18. Kate December 22, 1989 - July 24, 2008.

These activities address the final two requirements of Foote's (1997) category of sanctification: ritual commemoration, and the accretion of artefacts (p.9).

Sanctified sites are given signification by acts of territorialization by the bereaved (Figure 4.18). In a site erected to honour an unjust death, these artefacts collectively speak as "reminders or warnings... a symbol intended to remind future generations of a virtue or sacrifice or to warn them of events to be avoided" (Foote, 1997, p.8). Thus the roadside memorial acts as *prosopopoeia*, an abstraction that speaks in the absence of the dead and for the bereaved who cannot be present to voice their ruin. Harrison (2003) notes, "While it is true that we speak with the words of the dead, it is equally true that the dead speak in and through the voices of the living. We inherit their words so as to lend them voice" (p.151). In this, the memorial is a substitution for a lost reality (Landsman, 2002), a notable fragment that provides a testimonial to a lost life, to the destructive pain of the bereavement, and to the anger experienced in the wake of an unjust or "bad" death. According to Heathcote (1999):

> As the body stands only for the physical part of human existence, the fragment indicates a similarly lost essence which leaves the departed whole to the imagination, just as a tomb or an epitaph gives only the most subtle of information and allows the viewer to form a picture of the commemorated deceased. The task of an epitaph or inscription is to condense a life or a body of knowledge into a single sentence. .... But their inscriptions also take on the meaning of a milestone, a marker colonizing a space and identifying the deceased's part in historical and territorial terms. (p.19)

For the inquisitive on-looker, the roadside marker can initiate an *entrevoir*, or glimpse into the life and the death of another. With our probing gaze we sweep the dead into the present. Harrison (2003) states, "The dead speak from beyond the grave as long as we lend them the means of locution; they take up their abode in books, dreams, houses, portraits, legends, monuments, and graves as long as we keep open the places of their indwelling" (p.153). In the writing of this testimony, cobbled together from police reports, news releases and interviews, from a cursory analysis of the artefacts left at the death site, I *gather to speech* the death of Rachelle Léost and the lived-experience of those who mourn her passing.

> And yet--how do we narrate or speak for the dead? What allows this speech to grant them proper weight, substance, dignity? If this weight is too heavy, can we go on writing? Do we want to? If the weight is too light, can we do justice to the injustices endured by the specter? (Yaeger, 2002, p.28)

For many the insertion of death into the everyday landscape is an impetus for anger (Reid & Reid, 2001). For the Léost family, the "taking care" of Rachelle Léost's memorial site keeps the injustice of her death alive. As Santino (2006) observes: "The shrines insert and insist upon the presence of absent people. They display death in the heart of social life" (p.13).

4.6 Wild Being from Birth (Roadstories)

A wild being from birth
My spirit spurns control
Wondering the wide earth searching for my soul
(Reed, 2002)

To the West lay the farm. Nestled in the shadow of the Turtle Mountains, this place was the landscape of my mother's childhood. She was banished here annually as a young girl, sentenced to work in the vegetable garden, and in 1950 lived at the farm to escape the rising waters of the Red River that threatened her Fort Rouge home. East lay Lake of the Woods, where my paternal grandmother and her many ginger-haired sisters and brothers grew up and where my father's love of wildness was born. My mother was bonded to the prairie heartland that birthed her ancestors, and my father to the jack-pine forest and exposed granite outcrops of the Canadian Shield. In summer we visited each landscape in turn, traveling west to the hot open fields and cricket song of my great Aunt and Uncle's mixed farm and then motoring east to the cool deep lakes and mossy jack-pine forests of my grandparents' cottage at Red Rock Lake. We were five, two girls and a boy, and the dog made six. My father owned a white Comet station wagon, perhaps a 1961 or 1962 model, with a shiny red interior (Figure 4.19). The vehicle was always stuffed to the rooftop with vacation necessities. I remember when a sudden stop sent a Hibachi barbeque filled with ashes and a large German shepherd into the laps of three screaming children. There was always much tension preparing for the journey, but once the tires touched the highway everyone relaxed. At that time my mother would distribute cool sandwiches wrapped in neatly folded squares of wax paper. When the weather was particularly hot, my parents would reverse the small triangular "no draft" windows, filling the vehicle cavity with summer scented air. If going to the farm, we would beg my father to route us through the Pembina Valley. Here flat prairie would yield to hills of gravel till and the sweeping glacial gorge of the Pembina River. When the lake was the destination, our road lay by way of Highway 44 with graceful arcing curves through

Figure 4.19. Kids and Comet.

the Precambrian forest. One unfortunate child was always required to sit upon the "hump", the elevated portion of the back seat that accommodated some mysterious mechanical substructure beneath the vehicle cavity. The "hump" was hard and not at all sensitive to the nuances of a human's rear anatomy, not even a small one. Although the child in the center was afforded a clear view through the front window, the hump also raised one uncomfortably close to the interior roof and to add to the discomfort, a child in this middle position could easily receive elbow jabs from both adjacent siblings should an argument break out. No, the best place to sit was on the right side of the vehicle, behind my mother, for here one was closest to the passing scenery.

When traveling west there were fields of blue and green and gold, and the railroad flanked the highway, and the power-lines too. This was a landscape for counting off power poles, train cars, grain elevators and livestock grazing in the fields. And the eastern journey delighted the viewer with glimpses of wild beasts of the forest browsing on the woodland fringe and when the trees parted, views into pristine lakes of deep dark blue. If the light was right, the asphalt pavement exhibited a mirage--a seemingly deep pond of water in the midst of the road that disappeared when you came too close. With the window rolled down I would plunge my head into the rushing wind and scream out my holiday joy. Extending my arm out as far as I could reach, I could trace the dip and rise of the undulating power-lines or caress the cool breath of the forest as it raised the downy hairs on my forearm. A slight adjustment to the slice of hand and the pressure from the wind would seize my arm downward; adjust the angle of the hand once more and the arm would rise skyward like the wings of an aircraft, soaring through the landscape. I recall the feeling of sheer joy and the unfettered freedom of exposure to wind and sky and landscape--a feeling that I was somehow a part of something older and more elemental than my everyday existence, something completely free. It was, as Cullen (1961) describes it, the condition of *exposure*, a dwelling space of otherness, ignited by "[e]mptiness, a great expanse of sky, geometry, these are some of the elements that create the feeling of exposure" (p.69). The car-world that launched my flight dissolved and I, exposed to everything beyond and unfamiliar, became a thing of open road and of nature, a wild Being.

Even before I stopped to photograph them, roadside memorials would snag my consciousness, appearing as anomalies within the prairie landscape. The novelty of human-made form and the brash artificial foliage stand in sharp contrast to the swaying grasses or the windswept snow that mark the highway right-of-way. Fixing

my gaze upon them, usually the passenger, I would anticipate the brief moment of contact, where perhaps a clue to the actions, the events, and to the person who died upon the open thoroughfare might be revealed. Who was it that expired here, exposed, in plain sight of passing vehicles? Did anyone bear witnesses to this tragedy? Who caused this dreadful ending? Who is to blame? (Figure 4.20). My being is wrenched open with the "violence of perception" (Thrift, 1994, p.222), with sorrow and loss, and with recognition of the attending that signifies the presence of the bereaved. Omni-aware, my flesh extends to the flesh of the world. Here at this death site, I am exposed. This is a site of reversibility, where place, and thing, and being commingle.

> The sensitive side of our flesh, seamlessly woven into and dependent on but nevertheless not reducible to its sensible other side, gives us the sense of ourselves, our lives as more or less radically gaping--open--and our sense of death as a consummate closure. To see or feel a body, dead, is to perceive that the interior, sensitive side of Flesh has entirely and irreversibly "crossed over" to its other, exterior, sensible side--a side in which these "openings" no longer re-side. To see or feel a body, dead, is to see or feel it as a piece or a part of a world from which it is no longer separated, through openings of perception. (Cataldi, 2000, p.196)

At highway speed the memorial is passed in seconds, but I fix the receding form in the side view mirror until vanishing point "passes to normal vision" and I re-enter "daylight truth" (Merleau-Ponty, 1968, p.7). Out of site and out of mind? Be silent now, oh thoughts of phantom death and dying; be still oh wild Being.

Within each of us dwells *l'être sauvage* or wild Being, yet often the activity of growing up, of becoming educated, and of being sensible is interpreted as the acquisition of a more prosaic or conventional self. The everyday being is bound by a "natural attitude". This is not to say that we are bound to nature as the term "naturalist" implies in our century, but rather that those bound by the "natural attitude" are concerned with the objects of *ontic* existence; the "real" in contrast to the intuitive, the emotional, the imaginary, the wild (Godway, 1993, p.389-390; Sukale, 1976, p.102). Within the phenomenological gaze one can break free of the "taken-for-grantedness" of the natural attitude and enter into the experiential realm, into the "the things themselves, from the depth of their silence, that it [the gaze] wishes to bring to expression" (Merleau-Ponty, 1968, p.4).

> What I want to do is restore the world as a meaning of Being absolutely different from the "represented," that is, as the vertical Being which none of the "representations" exhaust and which all "reach," the wild Being. (Merleau-Ponty, 1968, p.253)

It is thorny to distinctively pin-point the definition of wild Being, and this task is heightened in difficulty as wild Being is a concept that Merleau-Ponty was developing around the time of his premature death in May of 1961. Merleau-Ponty's

Figure 4.20. Roadside memorial Highway 7 at Gunton, Manitoba.

(1968) association of the term *wild Being* with a *brute being* (p.110), leads to, amongst others, the interpretation that wild Being is associated with a primordial, more *natural* way of being in the world (Liberman, 2007; Locke, 2007), a deeper, more authentic wild Being-in-the-world. As Godway (1993) states:

> But for those who place their trust in objectification and prosaic categories to make the world tidy and predicable, the breaking up of accepted patterns will let in an element of wildness: wild being is a threat to the tame being which so takes itself for granted that it has almost forgotten that it is being. (p.396)

The cosmological association of wild Being and the promise to connect this notion to the study of painting, music, and language (Merleau-Ponty, 1968, p.169) suggests that Merleau-Ponty associated wild Being with a discourse that transcends everyday language and with a being who is willing to "release the energy of *esprit sauvage* and let it enrich and empower conscious life as it comes to expression so that we retain the horizons of not-yet conscious life" (p.397). This folding of the unconsciousness into consciousness is, for Merleau-Ponty, the place of "flesh", where body and other, invisible and visible, merge. This is the space of intertwining--the chiasmic moment when flesh of being and flesh of the world envelop each other, becoming one.

> The visible about us seems to rest in itself. It is as though our vision were formed in the heart of the visible, or as though there were between it and us an intimacy as close as between the sea and the strand. And yet it is not possible that we blend into it, nor that it passes into us, for then the vision would vanish at the moment of formation, by disappearance of the seer or of the visible. What there is then are not things first identical with themselves, which would then offer themselves to the seer, nor is there a seer who is first empty and who afterward, would open himself to them--but something to which we could not be closer than by palpating it with our look, things we could not dream of seeing "all naked" because the gaze itself envelops them, clothes them with its own flesh. (Merleau-Ponty, 1968, p.130)

The seer open to offers of a phenomenological vision is a seeker of experience, the *l'être sauvage* plunging into the world *full frontal*, "soliciting friction in order to know ourselves" (Liberman, 2007, p.43). As spectators to the freedom of the wild Being, we who fear the call of "the haunting presence which is ineluctably there" (Godway, 1993, p.397), name the wild Being rebel, revolutionary, flaneur. The wild Being occupies a radical lived-space as outlaw, a being whose quest to be free sentences him or her to live out life on the fringes of civil society, to die on the edge. Casey (2007) remarks, "we are stymied by an edge, put into a position where ... we can at most imagine what lies beyond it or else try to glance around it--to catch a sense of what lies beyond it" (p.74). This notion suggests that we who bind our lives in prosaic perimeters harbor a voyeuristic desire to peer into the life-world of the wild Being, to experience this fugitive positionality, if only through a stolen glance.

The wild Being takes flight from the taken-for-grantedness of the everyday. Seize the day! Live fast, die young! Hear Steppenwolf's epic cry, "Born to be Wild!" (Bonfire, 1968). Lured from the safety of a pedestrian existence into the expansive open road, the fugitive "comes to expression" (Godway, 1993, p.390) with an explosive lust for freedom, discovery, and new adventure. From the vision walks and warpaths of the First Nations people, to the rough and dangerous wagon trails that drew colonizers into wild lands, to the family vacationer, to the outlaw biker--the path, the winding road, the open highway calls to the wild Being within. As Jackson (1994) observes, "The path is so much a part of existence that it eventually becomes a metaphor for human life itself. Life is a road, long and unpredictable, full of danger, that each of us must travel" (p.203).

The road conveys us into terra incognita--the place on ancient maps denoted by the phrase *here be dragons*--for around each corner lies the potential of encountering an unknown "out there" or of awakening the lost freedom within, our wild Being, if we are open to it. In the tedium of the everyday, there is little time for delving deep, for reaching forth and reaching in. "We're in such a hurry most of the time we never get much time to talk. The result is a kind of endless day-to-day shallowness, a monotony that leaves a person wondering years later where all the time went and sorry that it's all gone" (Pirsig, 1974, p.7). Breaking free and being wild requires a dislocation with the taken-for-grantedness of the day-to-day, a reenchantment of the ordinary. As Lingis (1968) notes, it was Merleau-Ponty's belief that knowledge of the wild Logos "was destined to renew our understanding of the imaginary" (p.*liii*). Or as Pirsig (1974) states, "Some channel deepening seems called for" (p.8). This is what we seek in the liminal space of the open highway, something closer to the bone, more elemental, a hyper-reality that makes us feel intertwined with the life-force of the world.

> On a [motor]cycle the frame is gone. You're completely in contact with it all. You're in the scene, not just watching it anymore, and the sense of presence is overwhelming. That concrete whizzing by five inches below your foot is the real thing, the same stuff you walk on, it's right there, so blurred you can't focus on it, yet you can put your foot down and touch it anytime, and the whole thing, the whole experience, is never removed from immediate consciousness. (p.2)

According to Holton (1999) the promise of progress in post-World War II America precipitated an evolution from the road as essential transportation linkage between farm and town and city, to the highway as an indicator of national prosperity, modernization, and efficiency. What was gained in terms of safety and reduced travel time came with the loss of the intimacy of "the road less traveled" and

the decline of the rural economy. In America, towns geographically excluded from Dwight D. Eisenhower's interstate initiative, the 1956 Federal-Aid Highway Act, fell into decline (Missouri Department of Transportation, n.d.). This phenomenon was also observed in Canada (TransCanadaHighway.com 2008).

> No longer would America's highways lead travelers into and through the lives and towns of the nation. The new system moved traffic outside populated areas and insulated local life from travelers. The great journeys across Route 66--enshrined in Steinbeck's the Grapes of Wrath, in the pop music classic "Get your Kicks on Route 66," and on television's Route 66--would never be the same, as America's most famous highway was becoming a matter of historical record rather than contemporary culture. Within a few years, traffic had shifted to more efficient but less intimate routes, enabling a more homogeneous and less idiosyncratic traveling experience. (Holton, 1999, p.4-5)

The character of post-war America was conservative, with an emphasis on "normality, on conformism and standardization" (p.5). McCarthyism and the tension of the Cold War led to a nationalistic fever that discouraged dissent and stifled individualism (p.5). The publication of Jack Kerouac's *On the Road* in 1955 was heralded as a call to "radical dissent"'; however, Kerouac's vision was, according to Holton, a regressive gesture, a nostalgic longing for a simulacra "lost America" that never actually was (p.8). For Kerouac, the dwelling place of the wild (self-believing) Being was still to be found in a pre-colonial frontier and a simpler agrarian lifestyle, but the way of the new wilderness was the highway, and the deviants of the open road characterized for Kerouac the "natural man" "whose spontaneous energy and lust for life exist beyond need of justification, whose unaffected and unrepressed joyful hedonism provide an antidote … to stagnation and intellectual preoccupation" (p.23).

> At dawn my bus was zooming across the Arizona desert--Indio, Blythe, Salome (where she danced); great dry stretches leading to Mexican mountains in the south. Then we swung north to the Arizona mountains, Flagstaff, clifftowns. I had a book with me I stole from a Hollywood stall, "Le Grand Meaulnes" by Alain-Fournier, but I preferred reading the American landscape as we went along. Every bump, rise, and stretch in it mystified my longing. (Kerouac, 1955, p.86)

In bemoaning the neglect of the road by scholars of landscape, Jackson (1994) evokes the persistence of the Kerouacian mythos, which characterizes the road as an outlaw space, "an unsightly elongated, crooked space used by merchants and ravaging armies and highway robbers" and as "disturber of the peace, an instigator of radical change" (p.90). However, rare is the independent soul that inhabits the road as the raw, unbounded, hitchhiking drifter of *On the Road*; rather, the contemporary wild Being is vehicular bound, comfortably swaddled in an engineered cavity filled with domestic comforts and highly sophisticated navigational

aids. Tempered glass windows are tightly shut and sunlight filtered. Entertainment diverts passengers from experiencing landscape; one may choose personal music, or global radio stations beamed from satellite sources, or should one desire, films may be broadcast from the in-board DVD player. No living room sofa was ever so carefully designed to support the human body in comfort or to protect it in the case of an unforeseen calamity as the upholstery of the contemporary automobile. Even motorcycles, the favoured chariot of the wildest of the wild Being, are now outfitted with premium audio equipment, GPS navigation systems, luggage compartments, heated handle grips and seating, and an airbag. Is it any wonder then, when the sight and site of random death thrusts forward an opening rupturing the rapture of our hermetic voyage that we experience discomfort? Do we perceive the roadside memorial as a death shrine to mark the passing of the wild Being, he or she who lived too fast and died too young, or does our gaze upon the deathscape open a portal to our own wild Being within?

> For Merleau-Ponty, as we reconnect with wild being, we become more fully ourselves; beings with the capacity to affect and be affected, capable of envisaging a future and a past, having insight into our inheritance without being bound by it. Wild being is not some august and secretive force, a hidden Power or Spirit which holds our destiny; it is as close as our heart-beat, as common as the wildflowers to which its name alludes. Recognition of wild being is available to us as we ourselves participate in creative thought, through a relationship of openness rather than domination. (Godway 1993, p.398)

The word *wild*, has many definitions, such as: an original state--not domestic nor cultivated; desolate or savage as in a land beyond civilization or of a being in similar state; unrepressed, boisterous, promiscuous, licentious, as in those prone to that sort of behavior; of extreme emotions or chaos; out of control; and turbulent, tempestuous, or ominous as a thunderstorm (Webster's, 1962, p.850). This suggests that a thing that is named *wild*, whether that be a being, an experience, an object, or a landscape, is imbued with a radical disposition. The etymological genesis of *wild* within the Latin *ferus* or *fierce* (Random House, 2000, p.489) helps to characterize the wild Being as a violent, intense, ferocious, out-of-control phenomenon. In this treatise I have described moments of my own wild Being: The wilding of grief, the merger of self-flesh and landscape-flesh, even the act of phenomenological writing may be, to some, the promiscuous ramblings of a feral academic. The anonymity of the roadside memorial, the unknown victim, the unidentified contributors to the site, even the inaccessible experience of the mobile viewer add to the difficulty of attributing discreet degrees of wildness to the experience of the death shrine. Yet in its potential to awaken a chiasmic intertwining between the dead, the bereaved, the spectator and the landscape, we might identify the roadside memorial itself as a sort a

wild Being. As Everett (2002) describes,

> A unique form of public, belief-centered material culture, roadside accident markers occupy a rare place not only in the realm of roadside attractions, but in the cognitive map of the individual, a uniqueness that renders them extra-legal, or 'outlaw' and almost untouchable markers of liminal space. (p.1)

The roadside memorial is a fugitive space, created furtively, maintained by spectral grievers. It exists primarily in public spaces, where despite its illegitimate status, the memorial persists. Roadside memorials exist outside of normative Western death ritual practices in that they locate the site of mourning at the physical location of death (Clark & Franzmann, 2006). While the roadside memorial often marks the site of a premature, tragic, and violent death such as a traffic accident, it may also commemorate wild, or "bad deaths" (Kozak, 1991) such as suicide or murder and the deaths of drivers under the influence of drugs or alcohol, sex trade workers, and gang members. For those who feel outrage at an unjust death, or for the marginalized bereaved, the roadside memorial allows for the expression of "emotions not typically addressed in traditional rituals but which are often part of bereavement, such as anger, revenge and guilt" (Haney, Leimer & Lowery, 1997, p.163). The existence of the roadside memorial is often justified because of its perceived public purpose (Tay, 2008): to warn errant youth about the dangers of speeding or of driving under the influence, and to signify treacherous stretches of highway. However in Collins and Rhine's (2003) study, findings indicated that the desire to precisely mark the site of demise, even if it was out of public view, took precedence over public service functions (p.234). In Hartig and Dunn's (1998) study of roadside memorials in the working class community of Newcastle, New South Wales, the bond that is sustained with the memorial site elevates the deaths of wild young men who died "in a blaze of glory" to hero status (p.17).

> Articulations of masculinity in inner Newcastle have been found to be particularly problematic. Young men of that area live that version of masculinity, others live it 'out'. The violent lives/deaths of young men are valorized within their milieu, using crash artefacts and personal objects as powerful signifiers at roadside memorials. Parents of young men killed in these motor vehicle accidents rationalize the death, referring to how "he died doing what he loved". ... Heroic aggression, disregard for personal safety and egocentrism are all recognized traits of a hegemonic youth masculinity. Roadside memorials to young men killed in motor vehicle accidents can reinforce this problematic local version. (p.18-19)

The Tohono O'odham people of southern Arizona similarly erect roadside memorials to young men who die by unnatural means, but in this culture, the wild Being is the revenant soul of a victim of violent death, whose hasty departure has left ties to family and friends unsevered. Because of this, the dead linger in the community where they can cause harm to the living.

> A violent death can precipitate other bad or dangerous situations. A "bad" death is "bad" because evil caused it, which leaves the soul of the dead unrestful, unfulfilled, and desirous of returning to the living out of a longing for what has been taken away. The soul returns to the living, although not out of malevolence, to visit loved ones. It is on these visits that the dead can bring a form of *ka:cim mumkidag* (staying-Indian-sickness), to the living-hence their dangerousness. (Kozak, 1991, p.214)

The roadside memorial is maintained to protect the living from the itinerant haunting of the angry soul (*ke:li* male and *oks* if female) by ritually enticing it to remain at the death site. Here family and friends can aid the soul in relinquishing the half-life and hasten its journey to *si'alig weco*, "beyond the eastern horizon". "The death-memorial is a new 'home' of the deceased and also a mediating location that exists in a liminal space between the physical and supernatural world" (p.215). As Harrison (2003) observes:

> Certainly in most world cultures the dead are hounders, harassing the living with guilt, reminding them of their debts to the forefathers, calling on them to meet their obligations. ... They trouble our sleep, colonize our moods, whisper in the dark, insinuate themselves into our imagination, urge us to continue their work on behalf of the unborn. It is for a reason, in any case, that cultures the world over have imagined the dead as unreconciled and in need of periodic appeasement. (p.98)

Grief too is a sort of wild Being, for the bereaved is haunted by the absence of the dead and by the unfettered, violent emotions and physical sensations of mourning. Returning to Godway's (1993) observations of wild Being, grief intrudes, bringing disorder and violence to the bereaving body: "The breaking up of accepted patterns will let in an element of wildness" (p.396). For some this awakening must be controlled, the wild Being of mourning locked away and emotions re-assembled, like the folds of an unruly skirt. For these the roadside memorial may be an unwelcome intrusion. The place-marking-death reverses time spent healing, propelling the bereaved backward, stripping defenses, and re-activating banished, painful memories, even years following personal loss. "Past experiences become selectively conjoined with present perceptions and serve to colour them" (Tilley, 2004, p.26). For some the presence of the wild Being at death sites is a menace, a threat to the fragile peace that the bereaved has negotiated for self. Yet for others, witnessing roadside memorials can evoke an anguish that requires a gesture of reconciliation. The extensive roadside memorial erected in the wake of the horrific death of Raymond Kereluk Jr. and Bernie Vachon appears to me as such site--one where witnesses to the rush hour crash pay tribute to the victims (Figure 4.21). I have little doubt that the memorial erected to commemorate the site near Portage la Prairie, Manitoba where Tim Mclean was horribly murdered on a Greyhound bus on July 30, 2008 will also attract tributes from outsiders. What remains to be seen in

cases such as these is the durability of these collective acts of mourning.

> In the case of high-profile tragedies, there is a sense in which people sending or placing floral tributes (and other things, such as toys at a site where a young child has been killed) are purging their horror that things like this can happen in our society. It is an act of remembrance, too, and of solidarity, a symbolic coming together of the community in mourning, and an expression of strangers' support for the bereaved. (Monger, 1997, p.114)

Encounters with the roadside memorial bring grief to speech by reversing the silence that imprisons memory. Unleashing the wild Being within conveys sorrow into nearness and the revenant dead to peace. To be sure, the dead remain within; as Cataldi (2000) states, "When memories blur and blot our vision, when we swallow that 'lump' in our throat, or hear that 'crack' in our voices, we can emotionally perceive that loved ones are behind it, that they are still there, still intermingled, intermingling with us, as they must have been--all along" (p.200). But for some, particularly those who suffer the grief brought forth by sudden tragic death, the dead dwell too close to the light, casting a deep shadow over the living. The chiasmic space of the roadside memorial invites and allows for a wilding to occur; here are gathered the stories of the dead and those who loved them. And for those so willing, the site can gather their stories and their dead, setting the wild Being free.

Figure 4.21. Memorial to Bernie Vachon and Raymond Kereluk Jr.

4.7 Orbit

Jodi Doris Agnew came into the world on October 20, 1967, one of five sisters--Jane, Jackie, Joanne, and Jeannine--born to John and Eva Nichol. The Nichol girls were great sportswomen; Jodi coached school teams, helped develop sports programs in her community and enjoyed softball and curling. She was known as a perfectionist and a talented craftswoman who enjoyed planning special events. She married Steve Agnew in 1992. Steve managed a popular restaurant, "G-news" in the town of Oakbank. She and Steve traveled extensively and created a beautiful home and yard, before settling down to become parents. Jodi, a popular teacher at Shaughnessy Park School in Winnipeg, was commuting to her job on the morning of October 13, 1999 from her home in Oakbank. There was a heavy fog that morning, so it is believed that Jodi chose an alternative route west down Springfield Road rather than her usual route along Garven Road.

> I know we were all very saddened to hear that about six, eight, maybe nine months ago, an unfortunate incident when Jody Agnew [phonetic] was driving into the city. She was a teacher. I believe she was expecting imminently; she was in her eighth or ninth month. There was heavy fog at that time, and she just did not see the stop sign until it was right in front of her, and she drove in front of a gravel truck. The individual driving the gravel truck certainly had no opportunity to avoid Jody's vehicle, and, of course, it ended in a catastrophe. She did not survive. ... A lot of people avoid Garven Road which goes through those gravel pits, and when it is foggy it is just a terrible, terrible road to drive down. Even at night, Minister, I drive down Garven Road to get home from Oakbank, and you literally take your life in your hands. It is just a horrible road to be driving down. I guess her thinking was that with the fog she would be better off going onto Springfield Road. (Schuler, 2000, section 15:10)

In the thick atmosphere, Ms. Agnew failed to detect the stop sign marking the intersection of Springfield at Provincial Road 207 and pulled out into path of an on-coming gravel truck. She was thirty-two years old at the time of her death. Steve and Jodi's soon to be born son, also died at the scene (Passages: Jodi Agnew, 1999).

Jodi Agnew's roadside memorial lies on the west side of Provincial Road 207, just south of the Canadian Pacific rail line, directly across from the terminus of Springfield Road. The site is defined by care. Caragana (*Caragana arborescens*) shrubs surround the memorial; it is believed that they precede the accident, but they do appear, at least to this viewer, to be deliberately placed in relation to the memorial. A single wooden cross rises in the centre of the site. The cross is not white like so many roadside markers, rather it has been stained a natural timber tone. Behind the cross is a deep burgundy nine-bark shrub (*Physocarpus opulifolius* 'Diabolo'). At the foot of the marker, white and purple petunias are planted and spent

perennials neatly trimmed back. The cross is adorned with two large crafted flowers. They appear to be a sort of felted material. The flowers are bright orange and yellow and are in good repair. On the day the site was photographed, a rainy overcast day, they provided a bright contrast to the otherwise grey day. The grass on the memorial knoll is trimmed, cultivated in the presence of the wild marsh grasses that surround the site. There is no indicator as to the date of the fatality, nor to its victims. The roadside memorial was photographed on August 12th, 2008 at 2:48 in the afternoon (Figure 4.22).

During the 1960's the "Keep America Beautiful" national organization began to educate the public about the unsightliness of litter and other environmental pollutants. In 1971 the most memorable public service announcement of their campaign was launched. This featured an American First Nation man standing in front of a landscape setting. As a voiceover states, "People start pollution, people can stop it", a single tear falls down the actor's face (Meyer, 2006). In the province of Manitoba, the Orbit anti-litter program encouraged highway travelers to deposit their trash in satellite-inspired orbs dotted along Manitoba's provincial highways. Signs

Figure 4.22. Memorial for Jodi Agnew October 20, 1967 - October 13, 1999.

in advance of the deposit site invited one to "Put your Trash into Orbit". As Sowerby (2004) recalls:

> It never fails. 'Put your trash into orbit' is always the first thing that comes into my mind each time I drive across the Ontario-Manitoba border. The first time was in 1970, 34 years ago, and those were the words on the sign that greeted me once I broke free of the forests of the Canadian Shield and the awesome Big Sky of the Prairies filled my windshield. The sign was next to a trash can that looked like a flying saucer and I think it was the first anti-litter sign I'd ever seen on the side of the road. The signs and the retro-futuristic trash cans are gone but that feeling of wide open possibility that seems to shimmer off the prairie floor is still there. (Environmental Initiative #50)

The Alberta Infrastructure and Transportation Department Recommended Practices for Highway Signs (2004, rev. 2007) does not explicitly forbid the public from erecting roadside memorials. However, they do encourage individuals to adopt a highway rather than place a memorial, as "Memorial displays can cause safety concerns as they may distract drivers or become a hazard for errant vehicles" (p.1). Mourners who commit to this program have their contribution acknowledged with an official "Caring for Alberta Highways" sign that acknowledges the memory of the lost loved one. Adopting a highway requires a three-year commitment to removing litter on a three to five kilometre section of roadway at minimum, once a year. Similarly, the Missouri Department of Transportation also encourages the bereaved to join their Adopt-a-Highway program. "This way they can honor their loved one, and help clean up our state and make it a better place to live" (Electronic Correspondence, Melissa R. Black, System Management Outreach Coordinator, February 28, 2008). The State of Pennsylvania offers two alternatives to roadside memorials. The first is again an Adopt-A-Highway Program; although in this instance, mourners must commit to trash pick up four times a year. The second program, the "Adopt and Beautify Program," "allow[s] the planting of flowers, shrubs or trees as an alternative to a make-shift memorial which most times does [not] last very long" (Electronic correspondence, Richard A. Ebeling, Manager, PennDOT Highway Beautification Programs, January 25, 2008). The state of Wisconsin also encourages highway beautification and litter control as an alternative to mourning activities. Wisconsin does have an official state policy that indicates that roadside memorials are forbidden according to state policy, but statutes suggest they will only be removed if they present a hazard, fall into disrepair, or initiate a complaint from the public (Wisconsin Department of Transportation, 2006). Both Pennsylvania and Missouri have no official state policies on roadside memorials at the time of this writing.

Rodney L. Scott of Byers, Colorado was tried in 2001 for desecrating a

roadside assemblage erected on a highway median. The court ruling follows:

> The Court finds that here we have abandoned property on a public roadway, not placed there with authorization, in contravention of at least four public policies, and the Legislature has refused in fact to protect these roadside memorials. To allow them would be to allow people to adversely possess land against the state. They constitute an advertising device in violation of that statute. This particular one constitutes a danger, a hazardous substance being placed there, and constitutes litter, two of those being criminal statutes. (Colorado court rules, 2001)

The state of Colorado Department of Transportation has since institutionalized the practice of roadside markers. Two policies exist, one for victims of fatal crashes, and the other for victims of drunk drivers (DUI). In both instances the state-sanctioned sign is erected by state employees and may remain on the death site for no more than six years (Colorado Department of Transportation, 2009).

> Official markers are uniform in style, size and purpose, and secular in orientation. They are regulated, static and intentionally lacking in any form of individuality. Except for the "Remember Me" markers sponsored by "Roadpeace" in Britain, they usually carry no names, messages, or sentimental touches. They are rational, organized, theorized responses to road trauma, an attempt to regulate and regiment, perhaps even to capitalize on the memorial impulse to serve a public end by promoting road safety and regaining control over the roadside. (Clark & Franzmann, 2006, p.585)

In Colorado, mourners are required to apply for the sign and to provide a $100 (US) fee. On-site dedications or ceremonies are not permitted. A toxicology report must accompany the application for a DUI indicator. Only with the explicit permission of the family members can a DUI sign be erected.

Recalling the words of poet Carl Phillips, "What will I do now, with my hands?" (1998 cited in Tanner, 2007, p.132) and the discussion of the assemblage of a roadside memorial as an attempt to "make work of idle hands" earlier in this chapter, we might cast litter control as a gesture of institutionalized sympathy designed to assist the bereaved in repopulating the haptic void left in the wake of the tragic death. After all as Jackson (1980) observes, "The search for sensory experiences of the world as the most reliable source of self-knowledge is more insistent than ever" (p.17). In similar fashion, states and provinces with gardenesque policies could be seen to be addressing the embodied cravings of grief by providing for vegetative memorials. The state of Delaware has created the Delaware Highway Memorial Garden, a 3.35 kilometre square garden of remembrance at the Smyrna highway rest station. Bereaved individuals may apply to have an engraved brick in memory of the dead placed within the pathways of the garden. There is a special area of the garden reserved for both the victims and the perpetrators of DUI fatalities (Delaware Department of Transportation, 2008).

Several states provide standardized markers to mark the sites of roadside

fatalities (see for example, Wyoming. Department of Transportation). Because of the constitutional division of church and state (Robinson, 2008) these state-sanctioned markers may contain no icons that resemble religious symbols.

> During conflicts in Florida over roadside memorials, the state's plan to substitute 2-foot white, plastic markers for roadside shrines was criticized because of a constitutional concern about the separation of church and state. Those markers were replaced by the international symbol of safety, a "+" sign, which met similar controversy. (Ross, 1998)

Accordingly most sanctioned memorials are plain and unadorned. For example, the state of Colorado provides a 24" x 36" sign featuring white text on a blue background. Under proposed legislation for memorial markers in the state of Nevada the names of the deceased and the date of the accident will not be provided (Nevada. Department of Transportation, 2004). Additionally, should family and friends begin to adorn the site, policy allows for authorities to remove the marker. Memorial signage for the state of Wyoming was proposed by school children through a competition. The final imagery for the marker incorporates a broken heart to indicate the grief and sorrow associated with traumatic death and a dove in flight to symbolize hope (Wyoming. Department of Transportation, 2009).

If the healing of grief, as Liberman's (2007) statement suggests: "begin[s] not with thoughts but with our body's engagement with the earth--with intercorporeal activities" (p.41), the forbidden attachment to a memorial site within regulated responses to tragic death interrupts the potential chiasmic intertwining between bodies and earth that can occur with the attending to a spontaneous marker. Cataldi's (2000) discussion of Merleau-Ponty's (1964) reversibility thesis, applied to the transitivities that the flesh of the living and flesh of the dead share, extends the promise of resolving the differentiation between sentient and inanimate things, between object and subject, between sensible and sensitivity. As Merleau-Ponty (1964) states, "The chiasm, reversibility, is the idea that every perception is doubled with a counterperception… , is an act with two faces, one no longer knows who speaks and who listens. … Man is not the end of the body (p.264-265). Cataldi (2000) elaborates:

> The "objective" or perceptible sight of a dead body, for example, can be said to be horrifying or heartbreaking. And if a perception--a sight, a sound, a smell--is emotionally "touching" us,--is emotionally appealing to us in some manner, then I believe that it is activated enough to occasion the reversibilities of significance and transitivities of meaning about which Merleau-Ponty spoke, transitivities of meaning from one body to another--even if one of these bodies happens to be dead. (p.191)

Whether the earth is alive or dead, sentient or inanimate is a discussion well beyond the scope of this work, but returning to Heidegger's (1971) notion of the

gathered landscape, this inquiry does suppose our *gathering to landscape* goes well beyond the prosaic "walk in the park", whether it be experienced in wilderness or through the tending of a garden. Oelschlaeger (1991) states, "But wild nature still offers opportunity for contemplative encounters, occasions for human beings to reflect on life and cosmos, on meaning and significance that transcends the culturally relative categories of modern existence" (p.2). The garden as "the balancing point between human control on one hand and wild nature on the other" (Francis & Hester, 1999, p.2), contains elements of culture and of the wild, and in the context of the above citations, can be constructed as a micro-cosmos that is fecund in phenomenological possibilities (Wilson Baptist, 2001). Attending to gardens and cemeteries, in mind, in body, and in thought, has long been considered an important aspect of being-in-the-world, for touching the earth can heal a broken spirit (see Lane, 2005). As Treib (2005) points out in his discussion of the evocative aspects of the Ryoan-Ji garden in Kyoto, the act of making and tending to gardens is as critical as viewing them (p.15). Commemorative gardens are carefully planned private or public memorials that provide for contemplation through a variety of spatial devices such as narrow pathways, seating areas that provide for solitude, and the inclusion of symbolic objects or focal devices. "We visit cemeteries to forget as well as to remember, to attend to people and times past, to enter a sanctified arena whether as a form of homage or to foster bereavement" (p.19). Commemorative deathscapes may be construed as gardens of memory and imagination, where an alchemic transmutation of symbolic clarity and complexity can evoke powerful emotions. Remarking on his boyhood visit to Bergen-Belsen, Neckar (2005) recalls,

> This sober factual preparation for a walk among the lines of mass graves was for a young person, a postwar kid, a kind of opening to the sublime or just plain horror. Maybe it was the language on the stones, somehow mitigating what seemed to be monstrous numbers: *Hier ruhet 3,000*--Here rest 3000. (p.169)

The widespread sorrow ignited by contemporary tragedies arouses an immediate public response through spontaneous memorialization (Santino, 2006). Massive piles of flowers and material artefacts laid upon the altars of contemporary tragedy--fire halls, castle gates, subway stations and bombed out public squares--generate cellophane gardens of carnations and teddy bears. Erdrich (1988 as cited in Riley, 1992, p.27) states, "Whether we like it or not, we are bound together by that which may be cheapest and ugliest in our culture, but may also have an austere and resonant beauty in its economy of meaning" .

In my visits to rural cemeteries in the Manitoba Interlake region, I observe a propensity to mark the gravesite with plantings of trees and shrubs, decorative

objects, seasonal displays, and individualized tombstones. Some of the tombstones exhibit conventions unfamiliar to me, such as the eloquently decayed niches in the St. Michael's graveyard (Figure 4.23), the arcane Cyrillic of the Orthodox Greek cemetery at St. Stephens of Pleasant Home (Figure 4.24), elaborate granite monuments (Figure 4.25), and the handmade markers at the Robinson Spur Métis cemetery (Figure 4.26). The ability to personally adorn a gravesite, according to Hallam and Hockey (2001), allows the bereaved to establish a "continued material contact which is expressed through the process of gift giving or the assemblage of specific objects sustaining the 'everyday lives' of the departed" (p.150-151). These personalized deathscapes stand in sharp contrast to the ubiquitous gravestones of the lawn cemetery--ground level plaques of bronze or granite, outfitted with pop-up urns for flower displays--that permit easy mechanical maintenance of the turf. It is easy to loose the dead in these figureless grounds, as I discover during a visit to place flowers on my mother's grave. I bring an extra bouquet of tulips to lay on the site of my mother's friend's body, our childhood back-door neighbour, but despite several passes over the uneven ground where she is buried, I am unable to locate her plot.

The ancient-use name for the Viola trifloria, or common johnie-jump-up, is *heartease*. This is what making and attending to a roadside memorial at the site of a traumatic death allows the bereaved to do, to ease a broken heart. The gaily coloured artificial flowers that adorn a death shrine may lack the appeal of living things but they serve a vital purpose. And if in observing their decay, we who pass by feel a poignant sadness, we should be glad to see them lose their vibrant glow. For when the posies fade to dust, and fall sullen upon the earth we know that the site has been forgiven, and the bereaved has found another place to hold the memories of his or her loved one near.

Figure 4.23. Mary of St. Michael's. Memorial tombstone niche.

Figure 4.24. St. Stephen's of Pleasant Home, Manitoba. Memorial tombstone.

Figure 4.25. Pemkowski Memorial. Holy Rosary Church and Cemetery. Winnipeg Beach, Manitoba.

Figure 4.26. Marble tombstone. Robinson Spur Cemetery.

4.8 The Gloaming

In March, the ghost of my father awakens.
Despite the cold I scent spring on the wind.
Memories held captive by the deep freeze of winter
shatter open like the morning skin of ice
atop yesterday's puddle.
I see it coming,
the day that springs free of winter's clutch.
Blue skies, the avenue filled with water leeched from the
gravel coated mounds ringing the streets. I see
debris held captive by successive layers of ice and snow and grit
now exposed, remains where discarded, intact.
If just for now; if just for this one day.
It is as if the passage of time, of seasons has changed nothing.
The shard shifts and there it is exposed,
the ache of loss
unchanged by hibernation. Indeed
hunger reigns after a long sleep in the darkness.

Here is the date that your loved one died. This is a mark on a calendar hidden in your desk or the date on the obituary tucked away in a box filled with memorabilia. And then there is the day of death. This is different from the date of death. The day of death lies dormant inside the body. Its awakening is triggered by atmospheric conditions. A change in the light brings the sound of returning geese in the sky. I don't get it at first. The restlessness in my body makes me want to stretch out beyond fleshy borders. I have trouble focusing, caring, motivating myself. I sleep restlessly; my dreams hover on the precipice of consciousness. There is a desire to flee the constraints of this tedium, but an inability to know where to go. Fight or flee? Fight what? Flee from what? The day of death can be an hour, a day, a week or longer. The environment presses on the body. Remember? Remember the deep blue sky that day? Remember slipping on the ice. Recall the sound of the waters of winter draining away. Listen, the geese are back. They sweep by, a dark chevron against the gloaming.

My dog Fawcett was terrified of thunderstorms. In the urban setting, the first flash of lightning would send him into the darkest corner of the house. However at the cottage, there was no such option, and the lack of insulation and ample windows brought one in closer proximity to the din. Here, hiding under the bed was the only option, although once, when he grew old and harder of hearing (which only amplified his terror), I awoke in the middle of a storm to a rhythmic crashing sound. The dog

had crammed his head under the wardrobe. Either fear or compression upon the vessels of the neck caused him to go into a seizure. It was a horrifying sight, his convulsing headless body illuminated by random explosions of light.

The weather-triggered fear of our canine companions reminds us that we once lived in terror of wild nature. Living in closer proximity to an "animate Earth" (Abram, 2007, p.149) as our hunter-gatherer and agrarian ancestors once did, promoted a deep intertwining of earth-being and human-being, and a healthy respect for the raw power of nature. Regardless of how we moderns might romanticize this prelapsarian intimacy (Oelschlaeger, 1991), the exposure to pestilence and disease, warring rivals, marauding animals, and extreme weather destabilized everyday life. In response the ancients developed cultural rituals, systems of belief, and gods to account for phenomena beyond their understanding. These cultural schemas stabilized the relationship between human beings and nature by providing a means of accounting for the cosmological chaos that extends beyond human control. Yet particular phenomena continue to resist human desire to rationalize their occurrence. We do not always possess the ability to express particular sensations such as love, pain, death, and the wonder of wild nature in plain language. There is a moment, as Shaw (2006) observes, where "the ability to apprehend, to know, and to express a thought or sensation is defeated. Yet through this very defeat, the mind gets a feeling for that which lies beyond thought and language" (p.3). This realm of departure from rational knowing comprises the infinite world of the sublime.

> The notion of the sublime is a secularized version of the earlier theocentric understanding of infinity. In a certain sense, the sublime represents an experiential vacuum created by the disintegration and transformation of the hierarchically structured world in which infinity was the natural culmination of an implied sense of identity and unity. The result is an introverted world, in which the search for infinity coincides with the ability of creative individuals to invent order without limits out of formless chaos. (Vesely, 2004, p.333)

Shaw (2006) draws a distinction between a "natural" sublime and the sublime as a product of language. The natural sublime is constructed as a "quality inherent in the external world" and in the past was often associated with divinity (p.28). As Treib (2005) observes: "nature was the great source of the sublime, a world of percepts so vast and so beautiful that they reflected the Divine Nature of the deity. Landscapes, rendered or constructed, embodied these visions" (p.17). As product of language, the rhetorical sublime is "freed up from its slavish dependence on the natural world" (Shaw, 2006, p.47). Vesely (2004) explains:

> In the Romantic period, the sublime was generally associated with high mountains, waterfalls, atmospheric phenomena, the sky, the sea, the light, and the greatness of cathedrals and churches--the list can obviously be extended much further. We might still share some

> of these experiences today, but probably not most of them. Their place has been taken by new forms of the sublime tied to the contemporary conditions of life. ... The presence of the sublime in contemporary culture is sustained by the latent structure of our world, which is a constant reminder of a wholeness that stands in sharp contrast to the transitory and fragmentary nature of our experience. (p.333-334)

Regardless of origin or application, the sublime remains a difficult experience to capture. "Our ability to discern boundaries or spatial or temporal limitation is brought into question by the sublime. ... The sublime frustrates judgment ... the sublime, in short, is presented here as an affront or 'outrage' to our powers of comprehension" (Shaw, 2006, p.78). As Derrida (1987, as cited in Shaw, 2006, p.118) notes, "[The sublime] 'is not contained in a finite natural or artificial object', it must be sought, rather, in that which has no boundary". The irony of this notion of boundary is, of course, that once we attempt to define sublime phenomena through language, we thereby bind it. Glickman (1998) observes that, "A sublime style at once imitates for the writer and arouses in the reader sublime experience. ... Language therefore serves a mediating function: it attempts to name and contain the sublime, to make sense of it" (p.40). We return to Heidegger (1971) who states, "A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing" (p.154). In other words, the sublime emerges from our conscious awareness of it, through our *presence* within a given lived-experience.

Death is the ultimate sublime because, despite our apparent denial, there is nothing we fear more than our own dying. Our thoughts of death are limitless--vast, horrifying, and can paralyze us with fear. And yet our own death is inconceivable: "As a subjective feeling, a bodily response, the sublime can never be verified" (Ray, G. 2005, p.7). Freud (1939) observes, "Our own death is indeed unimaginable, and however often we try to imagine it, we realize that we are actually still present as on-lookers. Thus ... fundamentally no one believes in his own death or, which comes to the same thing: in the unconscious each of us is convinced of his immortality" (p.183). The presence of death hovers, visible and tangible, at the site of a roadside memorial. Few built landscapes, designed or vernacular, can communicate such explicit meaning. Following Treib (2005), the death signification of the memorial marking is "derived from the transaction between the perceiver and the place" (p.15) and is certainly not a transmission from an inanimate object situated within the landscape. When we see that marker, we are aware that this is the site of a human death, even if we know nothing else about the circumstances of the death. This death awareness may violate being, flooding consciousness with thoughts about

the anonymous victim (was death painful?) and about the grief of the bereaved, but moreover we are confronted by our own terrors--fear of losing loved ones, of the seemingly randomness of death, of our own demise. If we have suffered trauma, this confrontation with death can break down emotional firewalls allowing for the interpenetration of banished emotions. "Death can no longer be denied; we are obliged to believe in it" (Freud, 1939, p.185).

For some this reminder of human fragility is crass and objectionable. Family and friends of Raymond Kereluk Jr. and Bernie Vachon, who were killed by an out-of control Camaro while laying underground cable in Winnipeg in September of 2007, erected an exuberant memorial to their memory on St. Mary's Road (Figure 4.21). The memorial extended for approximately three metres along the public walkway and included floral displays, numerous candles, hand-made metal crosses and images of the deceased. As the deathscape was adjacent to a transit stop, commuters were forced to stand in proximity to the memorial for extended periods of time, precipitating complaints to the civic authorities. In 2008, three days following the anniversary of the deaths, the entire memorial vanished. As Santin (2008) reports:

> The original memorial, including photographs, two large metal crosses and other mementoes for the two men was set up on St Mary's Road just south of Kingston Row where it remained for a year when it was stolen Sept. 17. Then, a large sign was erected seeking information about the missing memorial and other metal crosses were knocked over Wednesday and a protest sign erected stating the area was a neighbourhood, not a cemetery. (p.B1)

Despite the evidence of intransigence at this particular memorial site, most people, even if they dislike the memorials, seem unlikely to disturb commemorative artefacts. Rather, numerous respondents in roadside memorial discussion groups indicate that the vision of a roadside shrine is a sobering reminder to drive cautiously. As one respondent remarks:

> My personal experience has been that the sight of them makes me slow down and acknowledge that somebody's someone has been lost here; love and grief mark the spot. I think that a memorial that slows down the Indy 500 craziness of our highways and too-busy lives, and reminds us that our lives and our "now" are precious, is not a bad thing". (Julie, 2009)

A survey by University of Calgary Civil Engineering professor Richard Tay specifically attempts to quantify this aspect of memorial signage using a Likert scale to evaluate driver responses to roadside phenomena. Criticisms that roadside memorials actually cause more accidents remain unsubstantiated (Tay, 2008). Doubtlessly, as Quiram remarks, "drivers talking on cellphones are far more dangerous" than roadside memorial on-lookers (as cited by Owens, 2008, p.B2). Does the roadside memorial wick away any more of a spectator's attention than the

plethora of roadside distractions--advertisements, traffic control devices and signage, garage sale signs, roadside monuments such as giant mosquitoes and fish, vegetable hawkers, enigmatic billboards, declarations from evangelistic organizations and political campaign propaganda? Each of these elements takes no longer to visually digest in passing than a roadside memorial, and the latter two distractions may inspire some sort of internal reflection or reverence, annoyance, or even rage. But rarely do they incite fear--the dreadful knowledge that our own death is equally only a random occurrence away. As these case studies have indicated, roadside memorials are not always, as one miscreant states, "God's way of saying a shitty driver was here" (*Let's Mock the Dead*, n.d.). Rather, they are indicators that someone died suddenly and violently, sometimes even in the act of carrying out his or her job (Figure 4.27). As Doss (2008) expresses:

> Grief is an intense and explosive emotion, a passion easily translated into violence and outrage. Temporary memorials embody this structure of feeling as well as efforts to assuage it: they both express and manage the psychic crisis and social disorder of death and loss via materialist and performative modes of mourning. (p.40)

Grief, as we have seen, can be an otherworldly existence filled with specters, strange embodied sensations, and "magical thinking" (Didion, 2005). "Death's door opens, and one goes into a *place*" (Gilbert, 2006, p.7). This place is rarely recognized within a contemporary society where death is seen as failure (de Certeau, 1984) and grief must be veiled. The roadside display of a death shrine demonstrates a desire to let grief out of the closet, to go public with one's pain. It is a means, as MacKendrick (as cited in Owen, 2008) states, "to scream in public". Although death may be the ultimate sublime, perhaps grief too, as one of the most profound human emotional states, can also be said to be sublime. As Burke (1998) states:

> Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. (p.36)

I received an email from a friend following an interview on roadside memorials published in the Winnipeg Free Press. She writes:

> I read the article on roadside memorials [Wilson Baptist, 2009] and was very glad to see they tracked you down for a quote. Did you know there is a roadside memorial for Tim McLean– the poor victim on the Greyhound Bus? It's about 10 minutes west of Portage on the part of the Trans Canada [Highway] that runs East. It gets a little bigger each time we go by. We often see folks stop. The whole incident had a deep affect on my psyche--almost as bad as 9/11. What few people outside the region know is that as that awful drama unfolded--from Erickson where Vince Li got on the bus to where it all ended near Portage, there was one of the worst thunder and lightning storms in memory crackling all through south-western Manitoba. (Jennifer Woodbury, personal correspondence, August 25, 2008)

"A bad thing happened at sunset, " states Bradbury (1962) foreshadowing the coming of the carnival train that brings terror to the fictional settlement of Green Town, Illinois in his 1962 novel *Something Wicked This Way Comes* (p.67). On July 31, 2008 near the town of Portage la Prairie, Manitoba, official sunset occurred at 9:13 p.m., approximately 43 minutes after deranged Greyhound passenger Vince Weiguang Li commenced stabbing a fellow passenger to death. The victim, 22 year old Tim McLean, was returning home to family in Elie, Manitoba after working at the Capital Ex carnival in Edmonton, Alberta (Brown, 2008). There was, as the personal correspondence earlier indicated, a fierce prairie storm raging the day of the murder, but by the time of the incident the storm had abated and sunset would have been visible that night (Environment Canada, 2008). At the time of the gloaming--the blue light of twilight between sunset and nightfall--the passengers were assembled outside the bus, but Li remained on the bus with McLean's lifeless body. Within plain site of horrified passengers, Li stabbed, cut, decapitated and finally cannibalized the body (Tremain, 2008, p.A3). Police finally apprehended Li at 1:38

Figure 4.27. Memorial to construction worker, Doug Prysiazniuk. Maryland Bridge, Winnipeg, Manitoba.

a.m. on August 1, 2008, when he attempted to exit the bus through a broken rear window (*Vince...Timeline*, 2008).

To compound the McLean family's profound grief, Tim's death instigated a plethora of false reports, fringe activities, and tasteless jokes. For example, PETA (People for the Ethical Treatment of Animals) attempted to publish, in the *Portage Daily Graphic* newspaper, a comparison between the killing of McLean and the treatment of slaughter animals (*Cannibalistic*, 2008); an American hate-group, the Westboro Baptist Church, threatened to picket Tim's funeral as McLean's death was seen as God's response to Canada's supposed lack of morality (Gackle, 2008); and media reports linked Vince Li's alleged cannibalistic activities to the phenomenon of the "Windigo" an evil spirit believed to have possessed a Cree trapper named Swift Runner. (Swift Runner was hanged in 1879 for butchering and consuming his mother, brother, wife and six children during the course of a winter (Hanon, 2008a; 2008b). More recently an acquaintance reported that when one boards a Greyhound bus in Ontario, the driver inquires where the rider "be-headed".

Brown (2008) reports that it was area residents who established the roadside memorial for Tim McLean at the murder site twenty kilometers west of Portage La Prairie near McGregor, Manitoba. In September of 2008 McLean's family launched a $170,000 lawsuit directed at the Canadian federal government, the RCMP and Greyhound Bus Lines (McIntyre, 2008, p.A3) alleging that authorities should have arrested Li rather than allowing him to extensively defile the body in view of witnesses. For trucker Christopher Alguire, the first outsider at the incident, the scenes he observed on that dark night have left a scar. He admits to recurring dreams of events on the bus and the terror of the passengers' eyes haunts him. "My life has been in shock" (Tremain, 2008, p.A3).

Tim's mother Carol de Delley and her husband Tim spread some of Tim's ashes in the wilderness setting of the Canadian Rocky Mountains, but she has found no peace:

> They [the RCMP] have a preservation of life policy, I believe. There was no preserving my son's life at this point, I knew that, but to allow what went on for three hours; to continue when they could see and knew what he was doing in there. And they did nothing to stop it … It's why I can't sleep. It's the visions that keep coming into my head. And I don't know when I'll ever get rid of those. (cited in Sinclair, 2008, p.A3)

In August of 1969, just before I turned ten years old, I was horrified to learn of Charles Manson's terrible murders in California. I had no geographical context at that age; to me California could have been next door (or encased in the television set) and my family the next target of the monstrous killers. I recall lying awake one

night thinking the murderers could be lurking in the darkness beneath my second-story window. In the room my sister and I shared, the purple gossamer curtains flapped menacingly in the strong winds, illuminated periodically by bright flashes of lightning in the sky. I am surprised by the clarity of this memory. I know, for example, that I lay at the foot of the bed with the sheet over my head, peering out now and then to make sure that no stranger's face appeared in the window.

The landscape can host terror but in the aftermath, salvation can arise. Recall Landsman's (2002) comment that transcendence often follows despair. Worpole (2003) observes, "There are few settings which conjure up this equivocating feeling of the Sublime more than the places of the dead" (p.17). Living within, tending, and attending to places of death in landscape brings solace, and for some, adaptation to loss. This reconciliation may arrive without warning. It can happen in the most ordinary places, announcing recovery unbidden and unforced with the extraordinary realization that breathing now occurs without pain, that each heartbeat no longer dislodges a sliver of glass, and that one's gaze upon landscape is no longer obscured by tears of sorrow.

It would seem to me, that although we can will away our primitive self, a deep connection with the natural world remains affixed within our psyche. The human capacity to execute acts of violation remains all too common an occurrence in contemporary life. The earth where this occurs is contaminated by violence and death. Perhaps this remains why we still erect roadside memorials upon tainted ground--to commemorate the dead, to ease the soul of witnesses, to acknowledge the grief of survivors, and to ease the tears in the flesh of the world.

Figure 4.28. Memorial to Timothy Richard McLean 1985 - 2008. Highway 1 near McGregor, Manitoba.

One more shrine out by the highway
Plastic flowers by the score
Tiny photos, seven day candles
Scattered 'round the desert floor
Several years have gone by now
Yet the memories seem new
Dashboard Jesus
Thunderbird 72

(MacKender, 2008)

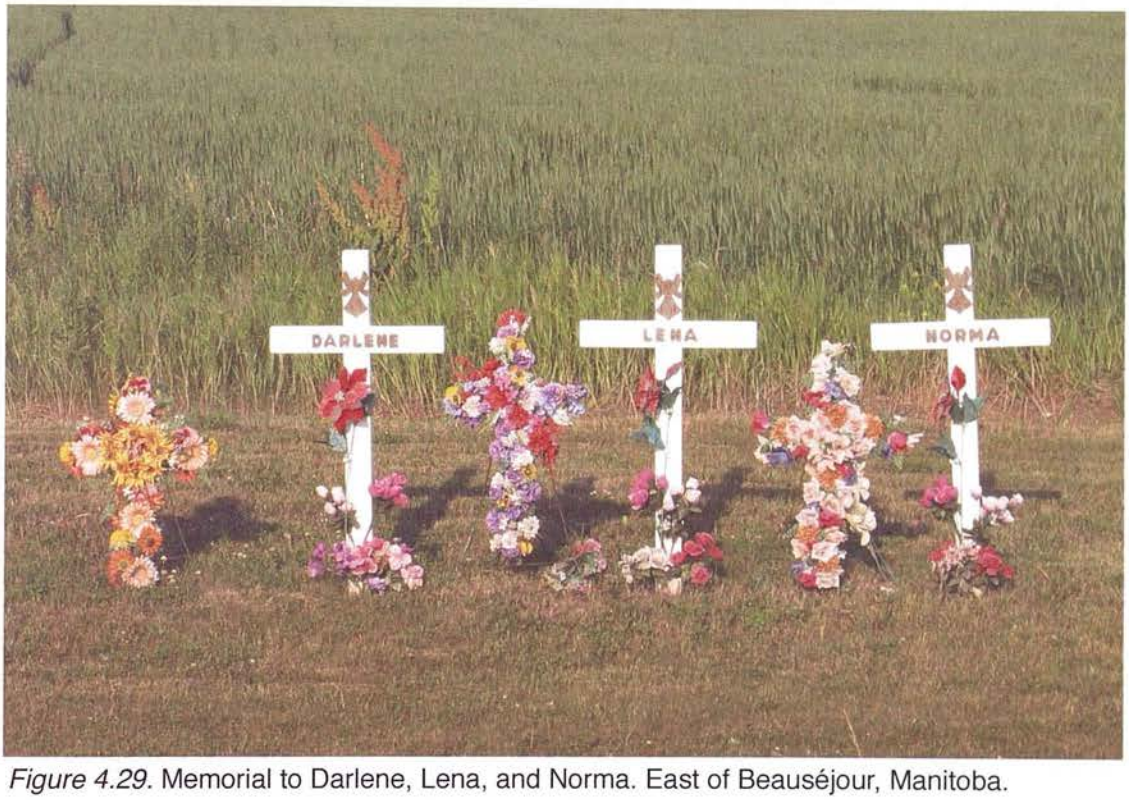


Figure 4.29. Memorial to Darlene, Lena, and Norma. East of Beauséjour, Manitoba.

Chapter Five: Death by Landscape

> She looks at the paintings, she looks into them. Every one of them is a picture of Lucy. You can't see her exactly, but she's there, in behind the pink stone island or the one behind that. In the picture of the cliff she is hidden by the clutch of fallen rocks towards the bottom, in the one of the river shore she is crouching beneath the overturned canoe. In the yellow autumn woods she's behind the tree that cannot be seen because of the other trees, over beside the blue sliver of pond; but if you walked into the picture and found the tree it would be the wrong one, because the right one would be further on.
>
> Every one has to be somewhere, and this is where Lucy is. She is in Lois's apartment, in the holes that open inwards on the wall, not like windows but like doors. She is here. She is entirely alive. (Atwood, 1991, p.111)

5.0 Introduction

Grief *gathers* the landscape. We say, "My sorrow is without boundaries," to characterize the vastness of emotion that accompanies the death of a loved one. Grief cuts to the core of being as if our anguish were a tremor emanating from the depths of the earth. Secular or people of faith, we gaze to the sky for solace, for the unfailing rising sun in the eastern sky brings the promise of a new day and the dying of the light in the west reminds us of the inevitability of death. Eliade (1959) observes, "Even the most desacralized existence still preserves traces of a religious valorization of the world" (p.23). The landscapes of earth and sky are deeply entrenched in the human understanding of death. "This binary relationship of above and below ground, of open skies and immuring depths," Worpole (2003) states, "is basic to funerary culture" (p.44). In the same spirit the landscape gathers the dead. As Levine (2007) poeticizes:

> Everyone comes back here to die
> as I will soon. The place feels right
> Since it's half dead to begin with. (p.68)

In earth, air, fire, and water dwell our corporeal remains. We have long turned to landscape to house the dead and to symbolically express grief. There was once an incredible intimacy to these rites of passage. The body was dressed in the heart of the household and in turn, the corpse interred within the local landscape. As a "place apart" the graveyard served as hallowed ground, a site to be both revered and feared; a landscape that "empower[ed] the mind" (Worpole, 2003, p.18).

In some aspects "death has no place in a society which is obsessed with youth and vigour," states Heathcote (1999, p.6). In his observation the traditional, physical

repository of the dead, the cemetery, once the counter-heart to the living city, has been banished to the urban edge, now accessible only by car. And yet at the same time, memorial culture is highly visible: Mourning has become public, consumptive, and performative. For Miller and Tougaw (2002), "The private zones of the body have migrated into public domains and the limits of tellable experience have expanded, almost dissolving the border of the conventional markers that separated the private self from the public citizen" (p.2).

The roadside memorial, as we have seen, has trespassed upon the boundary between public and private. As both an ancient and an emergent phenomenon within the lived world, the roadside memorial reveals a transactional relationship between the bereaved, the dead, and the landscape. Applying the emergent themes of grief to the case study sites amplifies the spatial, temporal, relational, and embodied characteristics of commemoration, and assists in articulating the intertwining of fleshes within each locale. Casting a phenomenological gaze upon memorial sites reveals a series of spatial tropes useful for landscape architects. Essential themes such as recession, exposure, the garden, and the sublime are familiar conceptualizations of landscape allowing designers to reconceptualize the possibilities embedded within vernacular memorials and to consider how these might invigorate and enhance contemporary commemorative sites.

On September 11, 2007, due to construction activity, the friends and families of the victims of 9/11 were banished from the World Trade Center site (Westfeldt, 2007, p.A8). For the 45% of the bereaved survivors who have no physical remains to mourn, this was akin to being forbidden to visit a cemetery, for the Trade Center site holds the invisible remains of the dead. Tanner (2006) observes: "For the families and friends of victims of the World Trade Center attacks, the absence of any bodily remains of their loved ones rendered closure difficult and the mourning process unusually complex" (p.224). In the absence of the lost loved one, the death site provides a corporeal presence for the dead. Further as a repository for so many, the site of the Trade Towers is literally a cemetery or perhaps in a more accurate, but tragic description, a *crématorium en plein air*. "Since landscapes can be the literal ground of tragic events, context has increasingly become paramount to physically marking memory in place for emotive effect...," observes Herrington (2009a), "That particular spot on the earth [the World Trade Center] cannot be substituted for another more convenient or less expensive location in the city" (p.85-86).

"In the case of September 11, however, the knowledge of thousands of American lives lost creates a space--literal, cultural, and psychic--or a bodily absence

which implies a presence once known or accessed", states Tanner (2006, p.226). Returning briefly here to the phenomenology of grief, Hentz's (2002) study of bereavement demonstrates that grief is a deeply embodied experience. "This study has challenged our knowing of grief and mourning and has uncovered an aspect ignored and often denied: the body's memory and its role in grief and mourning" (p.171). In the absence of a "body", landscape stands in as presence providing a corporal substitute for the dead and a location for grief.

My inquiry imagines that a hermeneutic phenomenological inquiry into the relationship between bodies--living, dead, and an embodied landscape, contributes to the collective "reenchantment of memorial culture" (Ricciardi, 2003, p.8). This, as situated in previous chapters, is not only because grief exhibits embodied, spatial, relational, and temporal qualities, but that fundamentally landscape holds a primary role in the comprehension, compensation, and interpretation of grief as a form of being.

> Landscape comprises the totality of relations between people and land. These relations are seen as ongoing and evolving rather than static, they constitute an embedded and engaged being-in-the-world that comes before any thought of the world or of landscape as merely an external object. Body and environment fold into and co-construct each other through a series of practices and relations. (Wylie, 2007, p. 144-145)

Here in Chapter 5, the discovery and subsequent expansive exploration of the essential themes are re-united with the existential themes of body, time, community, and space and are synthesized to extrapolate a series of experiential tactics. These experiential tactics are intended to suggest strategies for expressing the lived experience of grief, death, and landscape through landscape architecture. As a means of "testing" their utility, the tactics are discussed in concert with memorial landscapes that exemplify their qualities. The four experiential tactics to be discussed in the following sections are: transitivity, fields of care, the new wilderness, and rupture.

5.1 Transitivity: Experiential Tactics of Corporeality

The experiential tactic of *transitivity* begins by liberating the verb *landscape* from its transitive task in describing the act of physically modifying or ornamenting, as in "I am landscaping the landscape" to the realm of intersubjectivity where the intertwining between people and landscape is activated as an experience of being.

> The Oxford English Dictionary defines landscape as both a verb and a noun, signifying not simply its multiple references in vernacular and specialized parlance or its active and passive modes but more importantly the varying perceptions of landscape as an artistic,

> cultural, and religious entity. Among the definitions of landscape as a noun, the OED proffers first "A picture representing natural inland scenery, as distinguished from a sea picture, a portrait, etc." Further definitions include "The background of scenery in a portrait or figure-painting," "A distant prospect: a vista," and significantly, "The object of one's gaze." While as a transitive verb [i.e. a verb that 'takes' an object], landscape proposes "to represent as a landscape; to picture, depict." This verbal form further connotes "to lay out (a garden, etc.)" as a landscape (Landscape in the Arts, n.d.).

The Late Latin *transitivus* anchors the etymology of *transitive* in notions of crossing over, going over, and passages. This is evocative of Merleau-Ponty's (1968) intentions for *chiasm*. "Through the crisscrossing within it [the tactile hand] of the touching and the tangible, its own movements incorporate themselves into the universe they interrogate, are recorded on the same map as it; the two systems are applied upon another, as two the halves of an orange" (p.133). Through transitivity, the linguistic multiplicity of landscape as object of perception and site of transactional tactility and modification is expanded to be inclusive of landscape as an intersubjective entity--implicated here in the making of meaning from grief. The transitory opportunities offered by the roadside memorial allow for intimate intertwining with the surrounding landscape. The action of landscaping (ornamenting) the death site creates, in landscape, a material presence for the absent loved one in landscape. DuBose (1997) situates this possibility in Merleau-Ponty's notion of the reversibility of flesh.

> The experience of bereavement is the experience of the other having been snatched from me. The chiasmic structure of self and other is drowned in the reversibility of dis-appearance. In numbness and shock, one's lived body has died with the lost loved one. A reversibility occurs between the dis-appearance of the other and the dis-appearance of myself. I experience my own disappearance, my own awareness of time and place and perspective, in the "touch" of the other's disappearance. The chiasmic structure binds and separates different modes of absence. … That with which I engage the world finds no world to engage. In numbness and shock, what is present is a world of absence. At this stage, even pain and the registration of loss are absent. (p.373)

Finding no world to engage in following the loss of a loved one, the bereaved body seeks homeostasis (Schuchter & Zisook,1993, p.30) and a means by which to restore the assumptive world. Yet following on Leder's (1990) notion of the *spatiotemporal constriction* of the pained body, the recessive character of grief encourages detachment from the lived world. "We are no longer dispersed out *there* in the world, but suddenly congeal right *here*" (p.75). While death may be experiencing a revival in contemporary Western society (Walter, 1994) and public displays of real or phantom grief are on the rise, the experience of grief, I have argued, remains a cloistered and isolating experience. Tanner's (2006) discussion in this regard suggests that the lack of understandings of embodied absence within

current theories of grief "complicates the psychological process of coming to terms with loss" (p.84).

> A corporeal theory of grief, in other words, would not reduce my father's absence to the missed pressure of his hands on my shoulders, but would acknowledge and respond to the way the loss of that feeling shapes the feeling of loss." (p.84)

As demonstrated in the case studies of roadside memorials, in the absence of the corporeal presence of the lost loved one, attending-to the landscape of loss potentializes transitivity between self and landscape. While indeed this can happen through vision rather than touch--"It is no different for the vision--except, it is said, that here the exploration and the information it [vision] gathers do not belong 'to the same sense'" (Merleau-Ponty, 1968, p.133)--this transactional crisscross is optimized through embodied engagement. In reflecting on the testimonial of grief, I note that physical activities of gardening, walking, and re-claiming the lost landscape of home mediate grief. Grief imprisoned in the body is parasitic, wasting flesh and disturbing known ways of being. In response, the tactic of transitivity suggests that the bereaved requires landscape to fulfill the circle of grief and restore meaning. In the testimony of grief, the engagement with landscape provides the opportunity to transcend mourning and to relinquish the dead to landscape.

The application of the experiential tactic of transitivity in memorial landscapes optimizes opportunities for interactions between agents and commemorative landscapes. As we have witnessed in the discussion of institutionalized memorials to herald roadside death, the erection of politicized markers such as those by MADD may imbue the deathscape with altruistic purpose, allowing mourners to give some sense of meaning to the loss of their loved one. However, in denying the bereaved the opportunity to engage in a corporeal relationship with the site of demise, the transcendent potentiality of embodied transitivity is diminished. As Merleau-Ponty (1968) posits:

> Already in the "touch" we have just found three distinct experiences which subtend one another, three dimensions which overlap but are distinct: a touching of the sleek and of the rough, a touching of the things--a passive sentiment of the body and of its space--and finally a veritable touching of the touch, when my right hand touches my left hand while it is palpating the things, where the "touching subject" passes over to the rank of the touched, descends into the things, such that the touch is formed in the midst of the world and as it were in the things. (p.133-134)

This notion is situated within Merleau-Ponty's concept of the reversibility of flesh. In flesh, the visible--that which is tangible--crosses over and intertwines with the invisible--the life of the mind. The intersection of these two experiences allows that which is gathered into the lived-body to become interwoven into being (Hass, 2008,

p.195). The implications for recovery from grief within the memorial landscape are derived from Hass's conclusions on the relationship between the invisible and the visible:

> All along, we have seen that a crucial feature of this view is that the "parts"--the embodied self, worldly thing, and other selves--are symbiotically, synergistically involved. We have seen that perceptual experience as we know and live it takes shape as a carnal interweaving of these parts. We have also uncovered Merleau-Ponty's view that there is another movement involved in our living experience: the movement whereby thought and language are able to creatively transcend some sedimented situation towards a powerful new organization or acquisition, the movement of expression.(p.195)

Hass visualizes this intertwining as such follows:

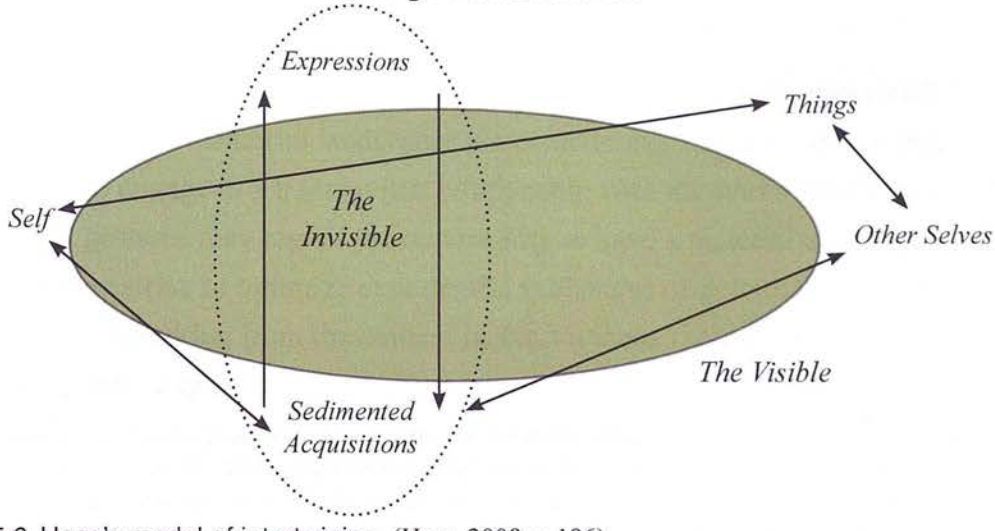


Figure 5.0. Hass's model of intertwining. (Hass, 2008, p.196).

Transposed to the commemorative landscape, we might reconceptualize Hass's model in light of this notion of the transcendent potential of embodied transitivity.

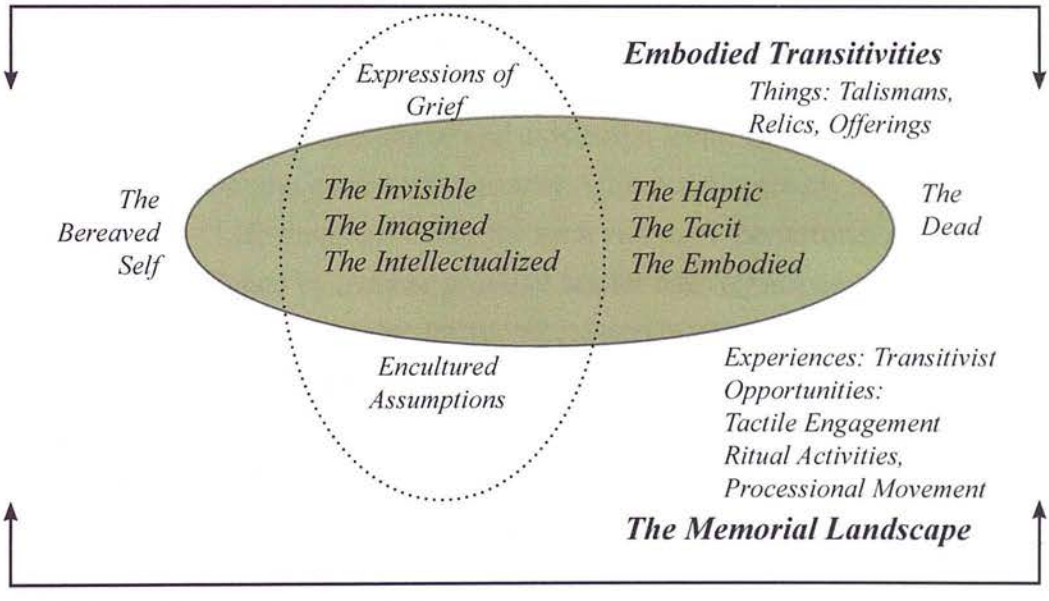


Figure 5.1. Model of embodied transitivity.

Returning to the example of the officially sanctioned memorial roadside marker, we see that invisible aspects of grief are activated because the marker is an encultured expression of grief, but the restriction of embodied activities within the commemorative site denies the visible, or embodied self, an outlet for grief and an intersubjective exchange with the landscape.

> There is a circle of the touched and the touching, the touched takes hold of the touching: there is a circle of the visible and the seeing, the seeing is not without visible existence; there is even an inscription of the touching in the visible, of the seeing in the tangible--and the converse: there is finally a propagation of these exchanges to all the bodies of the same type and of the same style which I see and touch--and this by virtue of the fundamental fission or segregation of the sentient and the sensible which laterally, makes the organs of my body communicate and founds transitivity from one body to another. (Merleau-Ponty, 1968, p.143)

In wake of the groundswell of spontaneous, vernacular, and roadside memorial making, designers of memorial landscapes are considering, if not incorporating, opportunities to engage in a transitivitist relationship with memorial landscapes. These spatial gestures may regard the opportunity to have a material exchange, but equally may strive to optimize experiential exchanges of potential meaning (transitivities). Speaking from the context of the Vietnam Veterans' Memorial, Richardson (2001) explains:

> Assuming that reciprocity and solidarity are the same, what do we receive for our gift of presence? ... At the Wall, upon finding a certain name inscribed on its black marble, I make a rubbing of the names to take home or to my office. Thus, at the Wall you and I take home names rather than icons. At both shrine and Wall, however, what we take back has come into contact with the sacredness or holiness of the place and in so doing has acquired a metonymic quality. (p.267)

Richard Weller and Vladimir Sitta's (of the design collaboration Room 4.1.3) competition entry proposal for the Pentagon Memorial Sky Garden (2002) illustrates the experiential tactic of transitivity by providing opportunities to engage with the memorial landscape on an experiential and existential level. Taking cues from the formal ordering of the grave markers in nearby Arlington Cemetery, the Sky Garden features 184 black "Life Recorders" one for each victim of the terrorist attack in Washington, D.C. Ringed by a dense grove of scarlet oaks (*Quercus coccinea*) each individual cube contains an orange drawer where survivors can secret treasured objects of remembrance for their loved ones. The top of the cube contains a depressed plane into which are inscribed, in a bronze arc, the name and date of birth of the deceased. The repository also acts as an individual reflecting pool, where the survivors can float objects such as flowers or trace the names of their loved ones through the reflections of clouds:

> The 184 reflections captured in each Life Recorder create a cumulative crescendo of sky across the plaza, affording recognition of the immensity of the loss while also commemorating the individual. ... As a whole, the Sky Garden is a field of intense gravitas and permanence, yet its water surfaces change with every nuance in the wind and the sky. (Weller, 2005, p.132)

The movement of the body passing through space activates the metaphor of the journey within designed landscapes. The notion of journey is narrative and allegorical, and thus often symbolizes passages such as the passing over from life unto death. These "spatial trajectories" (de Certeau, 1984, p.115) narrate our experience of landscape and our bodies complete "the story", even if as Treib (2002) would caution, the meaning of the landscape is not clear to us. The movement of the agent through space heightens the possibility of transitivity because mobilizing the body optimizes a chiasmic exchange between self and landscape. "The opacity of the body in movement, gesticulating, walking, taking its pleasure, is what indefinitely organizes a *here* in relation to an *abroad*, a 'familiarity' in relation to a 'foreignness'" (de Certeau, 1984, p.130). A transitivist exchange can happen perceptually as well; this is the potential interchange that can occur when the vehicular-bound spectator and the roadside memorial momentarily converge and the subject opens herself to the mysteries offered by the deathscape.

The use of the journey as a spatial tactic is common in landscapes of commemoration. In Sir Geoffrey Jellicoe's (1964-65) memorial to American President John F. Kennedy at Runnymede, Egham at Surrey, the pathway and spatial characteristics are designed to evoke the passage of life, death and spirit. It was Jellicoe's intention to imbue the landscape with allegorical spatial characteristics in response to his interest in John Bunyan's (1853) *The Pilgrim's Progress* and the analytical psychology of Carl Jung (Spens, 1994, p.92).

The Jellicoe memorial is a linear journey. The visitor begins by passing through a wicket-gate beginning a journey to enlightenment. "Then said the Evangelist, Keep that light in your eye and go up directly thereto: so shalt thou see the gate; at which, when thou knockest, it shall be told thee what thou shalt do" (Bunyan, 1853, p.42). Moving beyond the threshold, one moves through a winding path of granite setts. Jellicoe deliberately left the woods in a natural state, adding only some rhododendron to ensure that the sense of enclosure within the woodland setting was complete. The woods are an allegory for life, "symbolic of the virility and mystery of nature as a life force" (Jellicoe, 1989 as cited in Spens, 1994, p.93). The "groping path" with its individual stones represents each pilgrim ever drawn into the darkness of the unknown (Waymark, 2003, p.185), or the "multitudes of

mourners who jostle their way upward" (Jellicoe, 1989 as cited in Spens, 1994, p.93). The pathway ascends through the forest, making walking more difficult. The memorial stone rises ahead placed on the forest edge with open fields visible to the right. The carved memorial stone hovers above the ground plane and a scarlet oak intended to bear red leaves at the anniversary of the president's death (22 November) is visible behind the stone (Waymark, 2003, p.185). The face of the memorial stone is covered in text. Jellicoe wished it to appear that the stone was speaking. The stone itself is meant to evoke a "catafalque, borne on the shoulders of the multitude" as if the continued love and admiration of the mourners for the slain president sustains his memory (Jellicoe, 1989 as cited in Spens, 1994, p.96). From the memorial stone a sharp turn right takes the visitor up "Jacob's Ladder", the ascent to immortality through a sunlit open plain. The way forward is bordered by hawthorns, which are said to represent Kennedy's faith. The contemplative seats, one representing the president and the other his consort, provide views directed over "the landscape of hope" towards the river Thames (p.94). From the pinnacle one ascends from "heaven" across the open field, to confront death once more at the stone of the president, and back through the dark path of mortal humanity before passing out through the wicket gate that returns one to everyday life. "I see myself now at the end of my journey; my toilsome days are ended. … I have formerly lived by hearsay and faith; but now I go where I shall live by sight, and shall be with Him in whose company I delight myself" (Bunyan, 1853, p.335). Within this small allegorical landscape, the body is exposed to the cool of the forest, with its dark humus scents, and the echo of footprints on the hard granite setts. Flesh awakes to the heat of the sunshine in the meadow, the hawthorn in bloom provides a heady scent to the journey, or if a windy day, the flower petals descend like blush coloured snowflakes. It was Jellicoe's intention that the body and the eye be entranced by the memorial experience, but moreover, he hoped that the carefully orchestrated details would evoke a transitive experience for the mind. "The eye of the visitor, I hope, is pleased. In his mind however he has been taken on a far grander journey… . The journey is one of life, death and spirit" (Jellicoe, 1989 as cited in Spens, 1994, p.92).

The death of John F. Kennedy united a nation in grief and tributes such as the memorial passage at Runnymede evidence the global impact of his death. Treib (2002) has argued, however, that it is no longer possible in contemporary society to achieve the semantic consensus composed by Jellicoe (p.99). Certainly the case studies of roadside memorials sites evidence a wide range of responses to tragic death, from scholarship in diverse domains of knowledge, to expressions of sorrow,

anger, regulation, empathy, and distain. Perhaps this is one reason that the artist Ian Hamilton Finlay inscribed the landscape at Little Sparta garden with cues that both potentialize and problematize the transitivity between viewer and garden. Dixon Hunt (2008) observes:

> We look at things too often without seeing them, until somehow they are brought sharply into focus. So a pebble is only a pebble until Finlay engraves upon it, or a moorland scenery beside a loch isn't to be noticed as picturesque until that word on a sloping fence-rail suggest that it might be. Some of Finlay's most engaging work as a garden-maker consists of these minimal hints by which we gain more, larger understanding. (p.136)

As Waymark (2003) observes, Hamilton Finlay's garden does not reveal its secrets easily: "The stone poems are not for the under-educated, nor those unversed in Greek and Latin, and the message can become esoteric" (p.241). Hamilton Finlay's masterwork, Little Sparta is located in the Pentland Hills at Stonypath, not far from Edinburgh in Scotland. While the garden makes reference to the Arcadian painting of Claude Lorrain, the allegorical gardens at Stourhead, and the French revolution, the landscape also features references to war and "symbolically hints at the shadow of destructive nuclear power under which we live today" (Rogers, 2001, p.497). Waymark (2003) also references the war themes within the garden:

> Using the theme of the Wartime Garden, Hamilton Finlay made drawings of weapons in association with gardens: a tank with camouflage as a pergola, a battleship with blazing guns as a fountain. ... The reference could be about earth, air, fire and water, abhorrence of war, or alternatively, turning weapons of destruction into peaceful gardens. (p.241)

Although Little Sparta is not a memorial landscape *per se*, Hamilton Finlay's garden demonstrates the subversive potential of the essential tactic of transitivity by illustrating the difficulty of communicating universal meaning within the landscape. The objects in the garden act as intransitive interlopers, interrupting a direct relationship between subject and landscape and yet they also enable multiple interpretations. Icons employed within Little Sparta are familiar and recognizable: guns and grenades, fallen columns, gates, and human figures. "What place have these in the contemporary garden?" we may wonder, and then we look to the inscriptions for cues on how to respond to the landscape. After all, words can tell us what to think and what to do. This is our expectation. Dixon Hunt (2001) addresses this point:

> The mnemonic structure of gardens obviously lends itself precisely to the use of landscape architecture for memorialization. The same constraints apply, also: what was encoded in a site needs to be accessible to the decoder. It is, indeed, part of the vulnerability of gardens, though not exclusive to them, that cultural references can get lost or distorted; if the past is a foreign country, not enough of us are adequate linguists to visit it satisfactorily. The effectiveness of fine commemorations will undoubtedly depend upon the widest possible availability of the codes employed. (p.22)

Factors such as the loss of a shared symbolic language and a social fatigue with traditional spatial language vex contemporary commemorative designers. In Little Sparta, the inscriptions act as *prosopopeia*, "the device by which a poet or orator imagines something in the landscape speaking directly to a privileged passer-by or visitor" (Dixon Hunt, 2008, p.61). The roadside memorial also acts as *prosopopeia* speaking grief from the site of tragic death. Yet not all are open to that message and indeed many people even hate the transmissions of the roadside memorial marker.

Dixon Hunt (2001) has observed that the mutability and decay of the landscape scenery that surrounds the memorial object communicates the transience and fragility of memory while the monument itself acknowledges a desire for permanence in denial of the fleetingness of human life. In Hamilton Finlay's gardens the interpretive potential of the objects in the garden contrast the mutability of the landscape that surrounds them. In light of the revelation that a commonality of signification is no longer achievable, is "a space full of doubt" (Dixon Hunt, 2008, p.75) the only appropriate commemorative response?

The Xulf collective competition entry for the 9/11 Memorial Design Competition for the International Peace Garden in 2002 incorporates the transitive journey of Runnymede with the intransitive transmissions of Finlay's Little Sparta to create a commemorative journey described by jurors as "visionary", "compelling", "stimulating" and "meaningful" (9/11 Memorial Design Competition, 2002, p.7).

Remnant steel girders from the ruins of the World Trade Center in New York were shipped by rail to the International Peace Garden, located on the border between Manitoba and North Dakota, in the year following the terrorist attack. The Peace Garden, designed by landscape architect Hugh Vincent Feehan (1899-1952) and dedicated on July 14, 1932, is intended to express peace between nations. The garden has at its heart a large formal garden with a central axis descending from west to east. Two large concrete towers that formally recall both the memorial at Vimy Ridge and the World Trade Towers crown the garden. A runnel of water descends from the monumental structure, through the centre of the garden, then pauses in a series of reflecting ponds. A visit to the site in the autumn of 2002 revealed that the ten pieces of steel had been loosely assembled in a grove of hazel and elder. The memorial site was set apart with a barrier rope. Offerings from a ceremony for school children held on the anniversary of the terrorist attack were still present. Proposals for the site were to accommodate this commemorative event.

> The approach taken by this group was one of mediation and collaboration. Analytic discovery through dialogue and reflection resulted in a memorial site that literally raises as many questions as we hoped to find answers. There was a strong belief that this should be a site of contemplation. There are no explanations or reflections on the events of 9/11 that embrace the range of emotions and questions most people of the world could agree upon. The Memorial site in an International Peace Garden could only be a space of rest, of contemplation, a space of reflection. (Xulf, 2002, p.6)

Early discussions within the Xulf group dialogue surrounded the relationship of the intervention to the formal garden. Stepping back from the site, we saw an opportunity to create a strong north south axis, connecting two lakes beyond the garden and incorporating existing features--a clarion and a pool of reflection--within the original garden. The girders, we determined, would be relocated along this axis. How to treat the steel was of paramount importance to the group. It was determined that the I-beams provided the only material remains for the hundreds of mourners for whom a loved one's body was never found. They were sacred relics and so to allow for visitors to maul them was inappropriate. We designed an 'ossuary' for the steel and buried the beams in a grove at the terminus of the southern reach of the north south axis. The tomb is white and illuminated from within with recessed lighting. Two portals allow visitors to gaze into the tomb; these evoke, in placement, the footprint of the two Trade Center towers. Like Jellicoe at Runnymede, plantings and the material qualities of the memorial site were carefully considered. The widths of the pathways respond in part to the width of the stairwells in the Trade Towers, and the crimson Amur Maples (*Acer ginnala*), which retain their withered foliage into winter, evoke the rustling of the rain of paper witnessed in the newsreel footage of September 11, 2001.

The memorial potentializes two distinct experiential journeys through the landscape. The first, an elliptical path, unites the two lakes on the north and south axis respectively. This route provides "for directed wandering on a quieter route through the landscape" passing on a path of compacted earth through a quincunx of trembling aspen (*Populus tremuloides*), then a meadow of long grasses, and coming upon a formal still pond above the formal garden where the elliptical path joins the north south axis (Wulf, 2002, p.6). A stone slab placed by the pool allows for rest and reflection. The visitor can then choose to move south towards the formal memorial. As the path descends, the surface splices of local stone, smooth and uniform at the beginning of the path, become rougher and less frequent, and at the threshold to the memorial site disappear completely. Crossing the formal garden, the visitor is drawn into an ordered planting of 20 amur maples and into the memorial grove. We imagined the dense green plantings of white spruce and Baltic ivy would encourage

silence and reverence.

Here in the forest grove, the formal order of the garden and memorial plantings is abandoned and the impenetrability of wild nature brought to mind. As in Little Sparta, the woodland hosts large stones upon which is inscribed a single question. We determined that children would choose a question each year and on the day of commemoration would place the memorial stone in the forest grove. Wandering through the grove, one might pause to reflect upon a question, such as "Why is there war?" or "What is it to hate"? and then continue on following the slender random paths to the heart of the plantings where a soft glow on the ground plane reveals the final resting place for the bones of the destroyed buildings. "Wandering through life we stop to reflect--on terror, on loss, on peace" (Wulf, 2002, p.7).

In Xulf's 9/11 memorial design, the transitive relationship between visitor, the dead, and landscape is optimized by the incorporation of experiential elements that invite sensorial, physical, and intellectual engagement. For one juror, the absence of clarity within the interpretive aspects of the commemorative site was enigmatic: "We should get beyond asking why, and move on to how to change society" (9/11, 2002, p.7). Returning to the definition of transitive--"expressing an action carried from the subject to the object; requiring a direct object to complete meaning" (*The Free Dictionary*, n.d)--I (the subject) reflect that the experience of designing (the action) the memorial (the object) created an opportunity to make meaning from the events of 9/11. The memorial landscape exists only as representation, and yet in my mind it *is* an experience, one that I envision often. Should it have been built, I cannot predict if others would have experienced its beauty, its wonder, and its contradictions as I have. But I imagine they would. In the quest for meaning from events of tragedy and loss the memorial landscape completes the circle of reason. The landscape cannot cultivate the answers to our questions. That is the responsibility of humans alone.

> Cultivation--the work of humans--has a different sort of beauty. There is nothing else under the sun than what there has always been. Cultivation is the human reordering of the material of the wilderness. If it is successful, the beauty of it lies in the warmth of your empathy for another human's effort. (Shepheard, 1997, p.233)

5.2 Fields of Care: Experiential Tactics of Temporality

As an experiential tactic, *fields of care* is directed towards elevating the discursive relevance of the ordinary landscape. As the previous discussion indicates, it is difficult to sift out a distinct categorization for each experiential tactic, however the existential theme of temporality dominates here. The rise of the roadside memorial as a cultural phenomenon indicates a desire to de-privatize the experience of grief by disrupting public space. As Franck and Paxson (2007) observe, "Spontaneous memorials are temporary. Both their sudden appearance and subsequent disappearance interrupts the everyday routine of urban life, just as their physicality interrupts everyday space" (p.139). For landscape architects designing memorial space in the wake of public tributes to events of tragedy and loss, the application of the experiential tactic of fields of care optimizes the inclusion of material elements that allow the bereaved to interact with the memorial site and that potentially endure beyond their initial placement in the lifeworld. Recall how the photograph of the woman at play in a sepia landscape reaches through time, opening a reconfiguration of memory and grief. Here time fluctuates, allowing within the ebb and flow of grief, the opportunity to re-encounter significant objects and confront painful emotions. The easing of emotions, however, does nothing to erase the lingering sense of injustice regarding her death. Indeed the presence of the artefact enforces this. Likewise at the site of Rachelle Léost's unjust death, the presence of letters, renewed material objects, and the annual ritual activity keeps the memory of her loss alive and the hope for justice directed.

The anxiety and self-blame experienced by survivors in the wake of sudden and unjust death is too often unexpressed within contemporary commemoration, particularly in projects associated with the events of 9/11 and the Oklahoma City massacre, where as research indicates, the perpetrators of the tragedies were in some regard, domestically cultivated (see for example Avery, 2005-2008; McKenna, 2006) and the victims harnessed for less than altruistic purposes.

> [To] frame means to set up, to place the blame and the punishment on an innocent person. In this sense also the dead of 9/11, and others, are being framed, exploited for purposes over which they and their families have no control. Just as they were made emblematic of the values and progressive opportunities of a capitalist economy wherein no roads lead [sic] to anything but happiness and no future is other than completely rosy, so they have been reimagined and reproduced over the past four years as evidence and legitimation for all sorts of political, military, and commercial purposes, most obviously the war in Afghanistan and its almost seamless transition into the invasion and occupation of Iraq. ... The dead, in other words, have been framed to the purpose of justifying more deaths. (Simpson, 2006, p.87-88)

Section 2.4 "The City of Earth" illustrates how the commemoration of the dead provides for public recognition of personal sacrifice, creates a location for the absent dead, and symbolizes permanence by the use of stone and the act of care in perpetuity. In our caring for the dead in fields of care, we declare our faithfulness to their memory. In Liechty's (2002) discussion of grief, he speaks of how life can be construed as an act of faith. This optimistic world view can yield "positive functional survival benefits" (p.84). In Carlo Scarpa's (1969-78) tomb for the Brion couple near Treviso, Italy, for example, faith in the restfulness and elegance of the death realm is expressed, and the "danger, chaos, and randomness" of mortal demise is denied (p.84). However as Janoff-Bulman's (1992) work on loss of the assumptive world demonstrates, exposure to death and trauma can destroy faith in the everyday world, leaving the bereaved feeling exposed and vulnerable. "The confrontation with real or potential injury or death breaks the barrier of complacency and resistance in our assumptive worlds, and a profound psychological crisis is induced" (p.61). Recalling Landsman's (2002) model of the crisis of meaning in traumatic loss (Figure 2.7), sensations of grief and of sorrow evidence the loss of a particular way of being in the world, one bound by suppositions regarding the solidity of life and the distant possibility of death. Not only does the loss of an intimate thrust an awareness of death upon the bereaved, but the encounter with mortality also exemplifies the reality that we too will die.

For many bereaved individuals, the fear of pain does fade, and we are eventually able to transcend our experience of death, evoking memories of the beloved with fondness and celebrating hallowed occasions with joy. Release from grief is cyclical, not linear. The bereaved often abandon their belief in the solidity of life, and the permanence of things once taken for granted. For these, the landscape is not a durable entity but a reflection of the shared mutability of landscape and life. Perhaps this explains the attraction of the roadside assemblage over the cemetery as a field of care in the case of sudden and tragic death. The challenge for landscape architects in reflection of this experiential tactic lies in articulating the tension between permanence and temporality in the public expression and acknowledgement of grief. In the wake of an understanding of the "disorientation, dislocation, disembodiment, even dismemberment" of grief (Lietchty, 2002, p.89), what spatial language of commemoration is appropriate?

Within domestic space, a photograph of the dead freezes the visage of the beloved in time. The image in the photograph never grows old, denying death in one sense, but also denying life, for in the image aging is suspended. But we, the

survivors, continue to age. Following Barthes (1981), Simpson (2006) acknowledges how the photograph preserves death:

> The photograph of something painful refuses to allow us to move on and to 'transform grief into mourning'--because it is always there anew and in the same form whenever we look at it. The image of a moment lost forever that the photograph records prefigures one's own death, signals one's own mortality" (p.115).

Some bereaved individuals choose not to disassemble the personal domain of the deceased. Past the closed door lie the material remnants of a life prematurely ended. The vacant room creates a dwelling space for the dead within the realm of the living. In their reluctance to sever ties, the presence of the deceased is allowed to linger in the life-world. Yet neither the photograph nor the room-as-shrine are truly frozen in time. In the silenced space, the scents of the beloved grow increasingly absent and a haze of dust settles over their possessions. The photograph is composed of unstable chemicals on paper and when exposed to light, fades and loses color. So too at the site of the roadside memorial, commemorative gifts left at the deathscape fade and deteriorate when laid bare to the forces of landscape. Only with due diligence and the constant attending to talismanic objects can the withering of silken roses and the portraits of the dead be suspended. In their mutability these objects of care signify the passing of the loved one from life to death and the relinquishing of their remains to the landscape.

In contrast, in the design of the Brion Family Tomb (1969-78) within the cemetery of San Vito D'Altivole, Asolo Italy, Carlo Scarpa (1906-78) employs concrete, stone, and water within a garden setting to form a landscape for death where time seems stilled. The cemetery is a liminal place, "the last link with the lost, and with the past" (Heathcote, 1999, p.205). Entering the site through the propylaeum, the eye is drawn towards a pair of linked circles that form a portal from the concrete pavilion. From here one can gaze out upon a framed plane of grass. Heathcote observes, "The circles also allude to the cycle of life, to the sacred symbol of the mandala, to the intertwined wedding-rings of the dead couple and to perfection and immortality" (p.211). From this position the tomb of the Brion couple lies to the left of the living subject. The tomb is incised deep into the ground plane and contains two large exposed sarcophagi that support each other. Overhead an arcosolium arcs skyward. Waymark (2003) explains:

> The arcosolium refers to the shape of the arch beneath which early Christians were buried in the catacombs; here it also may relate to a bridge between life and death, countryside and town, or a link between Brion and the village in which he was born. The underside of the bridge, the vault, has traditional Venetian mosaic which glows green; the site is in full sun, with views out to the countryside with which the Brions were closely associated. (p.214)

The tomb links back to the propylaeum via a formal water feature. The water rises in a lily pond to the right of the propylaeum where a platform for meditation is situated. Beneath the surface of the water submerged concrete structures are visible as if to suggest that the underworld conforms to a rational sense of order. The water is directed towards the tomb through a narrow rill and as it journeys down the slope towards the paired sarcophagi, circular basins gather the water creating stations for reflection. Taken as a whole, the composition alludes to a clear separation between the realms of the living and the dead. The permanence of form and serenity of execution denies the violence of death and the futility of life, and instead communicates that the dead have been relinquished to a caring realm of dignity, serenity, and enduring order. In this reading, death is constructed as an extension of the life of rational man.

Traditionally commemorative forms in the landscape are often formed of stone because of its association with permanence. The words "Lest we forget", when carved in granite or concrete, suggest that we shall remember the fallen for eternity. By this action of building a place for our dead to dwell, we "world-form" for as Harrison (2003) states, "[landscape] architecture transforms geological time into human time, which is another way of saying it turns matter into meaning" (p.3). Treib (2001) posits four "levels of intention" in the communicability of commemorative landscapes. The first "reorders the elements of a landscape as a means to establish the human presence and, perhaps, to transmit an idea" (p.95). As examples, Treib references the standing stones at Carnac in Brittany, the standing stones at Stennas in the Orkneys, and the Kongenshus Mindepark in Jutland, Denmark (C.Th. Sorensen landscape architect, Hans Georg Skovgaard, architect, 1945-53). For Treib, the latter example, Kongenshus Mindepark, with its evocative ancient Scandinavian runes and inscriptions commemorating the settlers of this harsh region, activates the second layer of landscape intention where "visual iconography and verbal inscription overlay and reinforce the intention embodied by natural elements that have been reconfigured in a non-natural order" (p.98). Similarly Foote (1993) observes:

> In effect the physical durability of landscape permits it to carry meaning into the future so as to help sustain memory and cultural traditions. Societies and cultures have many other ways to sustain collective values and beliefs, including ritual and oral tradition, but landscape stands apart from these--like writing--as a durable, visual representation. (p.33)

The contemporary lawn cemetery is a form of memorial landscape that has been deliberately designed as a field of perpetual care. Treib (2001) reports one of the guiding principles of Forest Lawn Memorial Park (Cathedral City, CA; designed by Hubert Eaton, ca. 1913) is to:

> Depict life, not death.
> Build a safe repository for our beloved dead and also
> a place for the living to reverently enjoy.
> (Eaton as cited, in Treib, p.87)

Commemoration, when set within the bucolic lawn cemetery, is contrived as a denial of the violence of death and of the transitory nature of memory. Forest Lawn Memorial Park cemetery is conceived as a heaven on earth, replete with vistas to distant views, and carefully tended expanses of lawn with embedded uniform stones of memorialization. Time stands still in this setting. Even plantings are kept to a minimum (or even forbidden) as the waning of foliage and winter's dormancy evoke death. As Treib (2001) suggests, at Forest Lawn commemoration is contrived as "anti-entropic": "Commemoration stills time and creates a state of the eternal present" (p.82).

In the lawn cemetery the landscape is set apart from the pace of the everyday and time proceeds at a sluggish rate. "By removing a piece of land from the numbing effects of time, the living landscape, like the artefacts of a museum, is retrieved from aging and change" (p.82-83). In attempting to console the bereaved through its spatial platitudes, the lawn cemetery denies the violence of death and the wilding of grief. In contrast, Romm (2009) describes the setting of her mother's burial:

> Through the trees I see bright colors--blue and green, hallucinogenic. On closer look, it appears that someone has put Astroturf down on the forest floor. On it, twelve folding chairs sit, covered in electric blue fur. ... And then I realize what's happening. We are stopping at the Astroturf. England's [the funeral company] has done this. Has made nature into a surrealist stage. The smell of old cigarette smoke drowns out the wet earth and firs. ...This is not how it is supposed to happen. I fly to the chairs and start ripping off the blue fur. Panic ripples through our procession. ... Get these off of here. Get this shit out of here. This is not a mini-golf course. The group starts to help me. We take the chairs away. We peel the Astroturf up. We can't remove all of it, since the dirt from the grave is piled on top of it, but we peel it back. ... We settle, face the hole in the ground. The fur is piled behind us now. I can still smell the stink of it. (p.189-190)

In Neimeyer, et al.'s (2002) discussion of the importance of continuing bonds with the deceased as a means of mediating grief, it is noted that "maintaining symbolic connection with the deceased can assist rather than hinder the process of adaptation" (p.37). According to Walter (1994) the contemporary decline in community and religion strands the bereaved in a sort of cultural void (p.22). The lawn cemetery as currently designed perpetuates a landscape image of peace and tranquility that is out of step with the lived-experience of tragedy and loss. The passage of time is denied and corporeal remains of loved ones are reduced to cold granite slabs lying in tidy ordered rows. In contrast to this notion, the cemetery reconceived along the lines of the experiential tactic of fields of care would allow for

the living to engage in a process of ongoing contact and caregiving with the dead that could aid in contextualizing the death within a fluctuating temporal realm, much like occurs within the setting of the roadside memorial.

> On the weekend, we visit the cemetery. Each time, I go with a mixture of need and trepidation, because I know I may break down at the sight of the small rectangle of earth, the boxwood outlining it, the conical brass receptacle for flowers, and the marker, which is so definite. When we chose this spot, in December, the nearby office buildings showed through the shorn trees. Since spring the area has burgeoned with dogwoods and magnolias. (Rosenblatt, 2008, p.49)

As Walter (1994) has remarked, it is on-going activities of ritual and community that allow the bereaved to mediate grief. These activities may include simple things that situate the bereaved beyond the enclosure of grief, such as correspondence to and from others and tending the burial site or memorial assemblage (p.21). This "relational continuity" of on-going activities contributes to the reconstruction of a viable assumptive world by providing for lived-experiences that allow for a relationship with the deceased to "be carried on in symbolic rather than literal ways" (Neimeyer, et al., 2002, p.37).

Continuing with the concept of "relational continuity", we revisit Treib's (2001) levels of landscape intentions. Discussing the considered use of the landscape at Woodland Cemetery in Enskede, Sweden (Sigurd Lewerentz & Gunnar Asplund, 1915-1940), Treib declares it the "most perfect balance of landscape architecture and building achieved in this century" (p.101). Time in Woodland Cemetery is conceived as linear, cyclical, and cosmological (Hermann, 2005, p.67). To evoke linear time--life passing to death--Lewerentz and Asplund compose the landscape as a journey. Ascending through an open pastoral landscape, the visitor may choose to pause at a series of contemplative devices, some evocative of the hand of humankind, others of nature. This includes opportunities to occupy spaces such as chapels, a pond of water lilies, and a meditative grove before entering the forest where lie the dead.

Recalling the reformation of an assumptive world following the experience of grief, we may cast the notion of cyclical time as capturing a sacred view of rebirth, but also as an expression of the resurrection of the psyche (or soul) following deep sorrow. In Woodland Cemetery, the "manipulated landscape" is carefully contrived to evoke this experience temporally and spatially, rather than through specific physical objects. Treib (2001) explains:

> Instead of relying on iconography, the architects have attempted to suggest the idea of resurrection by subtly and masterfully managing the design of all the major components. The main processional path, for example, skirts both the cross and the portico; following its slope ever upward, the eye comes to rest on the sky, not on any terrestrial feature. (p.101)

Within the forest, the dead lie buried in dappled shadow beneath the canopy of mature conifer stands; bodies are given over to the care of nature. This inspires wonder: Do the bones of the ancestors nourish the trees, allowing them to thrive and reach skyward? Flesh and sinew knit with the earth relinquishing human remains to the cosmological realm. "The landscape of the forest cemetery redirects the understanding of the natural world as independent of the human sphere to an integration of the human, natural, and celestial realms" (p.101).

> Throughout the cemetery, one notices that most tombstones face east, toward the rising sun (of renewal?) while visitors standing in front of them are facing the setting sun (of life departed). One cannot help but recognize the apparent desire to maintain the fundamental human ties to the cosmic cycles with its important implications for the living. (Hermann, 2005, p.57)

For Treib (2001), the landscape intention expressed at Woodland Cemetery is directed towards embodied experience, where "a deep, directly perceptual program engages the individual, as well as the group, through experience rather than through explicit reference" (p.101). Rather than encountering explicit triggers such as statuary or signage, the subject is invited to move through time and space in a way that evokes knowledge of finitude, while at the same time assuring that humanity has a role within the order of nature and cosmos. As an example of the experiential tactic fields of care, Woodland Cemetery illuminates how the designed landscape can incorporate communicative elements and spatial sequences without resorting to visual tropes. In Woodland cemetery we intuitively recognize specific spatial sequences and landscape events and elements as reflective of the intertwining of life and death. Harris (2003) observes: "We are through and through temporal, that is, finite, in our mode of being. Even our perception of space is thoroughly temporal in character" (p.2). The relationship in Woodland between death and life, grief and rebirth is chiasmic, for signification is achieved through the weaving of the brief human temporal range in a perpetual field of care within nature and the cosmos. This may comfort the bereaved by placing the individual within a larger order of custodial keeping (Hermann, 2005, p.59). Death is not denied here but rather it is seamlessly portrayed as integral to life.

> The cemetery evokes transcendent concerns such as coming to terms with the temporality of human existence, feelings of bereavement (should one have lost a loved one), and ultimately with the meaning of one's own existence. This allows one to tap inner wellsprings of insight and renewal that can reconcile and strengthen one before leaving the cemetery. (p.59)

In section 2.4 "The City of Earth", we recalled how thousands of missing soldiers are remembered in stone as a means to provide a material presence that acknowledges their physical sacrifice. Cemeteries and monuments to the war dead

are sacred: they continue to attract pilgrims both reverent and pedagogical, host ritual activities and offerings, and are cared for in perpetuity by the War Graves Commission. In this they are sacred places, or as Foote (1997) describes, places of sanctification. Sanctified spaces may or may not actually house the mortal remains of the dead, what is more essential within this designation is that the sites are publicly consecrated, venerated, and distinguished from everyday spaces by the construction of specific markers, buildings, and landscapes which are activated through ceremony and ritual (p.8). Because of the enduring importance of sanctified landscapes, stone and earth are often employed as the materiality of remembrance. At the Diana, Princess of Wales Memorial Fountain in London, England (Gustafson Porter 2004) the designers did indeed use permanent stone to articulate form, but here the granite contains the shimmering rill of silver water that provides the commemorate gesture, evoking the idea of fields of care with a poetic motion that memorializes and delights (Figure 5.2). For Carlock (2006) the water in the memorial is at once a symbol of life and, as it moves through the variety of devices incorporated in the rill, it expresses aspects of Diana's life. As Gustafson (as cited in Carlock, 2006, p.162) comments, "I wanted the water to represent all the different things about her life, which changed trajectory but was in some ways very normal".

The torrent of public grief that followed Diana's tragic death on August 31, 1997 was unprecedented. In a recent lecture, Susan Herrington anecdotally remarked that there was not a blossom to be found in a florist's shop in all of England following the massive laying of flowers at significant sites such as the gates of Buckingham, St. James, and Kensington Palaces (Herrington, 2009b). One account estimates over a million bouquets were offered up in Diana's memory (*The Immediate Aftermath*, n.d.). Diana's death was an immensely public affair, igniting a flurry of print in both popular and critical press. Thompson (1998) captures this phenomenon.

> The icons of youth and beauty are not supposed to be taken violently from us. The way in which the sentimental response was in the case of Princess Diana indulged and prolonged does, however, represent something significant. The piles of flowers in their plastic wrappings, the gathering of crowds in the streets, the writing of messages of condolences in public books is not customary in Britain even for the funerals of the royal or the famous. There seems no doubt that this public manifestation of grief gave some people who feel excluded from the major currents of public and political life an opportunity to join in a national manifestation which was earning the applause of the establishment and the media. It offered a sense of belonging. (p.33-34)

Augé (1998) observes that in life and in death, Diana was more than a person; she was an image. This image, for Augé, was something that was fabricated

by the media, but was also an identity both constructed and controlled by Diana herself. Diana's "image" attracted adoration and cynicism equally. Cockburn (1998) for example, somewhat cruelly designates her "Madonna of the Damned" for her carefully choreographed humanitarian work with victims of AIDS (p.29). Augé (1998) characterizes Diana's life as a "drama of fifteen years in three acts" (p.207): act one, the princess bride; act two, the scorned wife; and act three, the liberated modern woman. It was in this final act that Diana became more "real"--she went to the gym, was photographed in street clothes, she fell in love. This is what made her death more tragic; this was not the death of a cloistered royal, but of a "people's princess" who was beginning to craft a private life beyond the omni-present paparazzi and the disapproving gaze of former in-laws. Diana's death in the crash on the streets of Paris robbed her of this newfound reality as a living breathing contemporary woman, rendering her once more an image for tabloid and critical consumption. Williamson (1998) observes:

> Life is messy and confusing, but many of our feelings are caught up in media stories--real and fictional--whose meanings are clear and well-secured. Diana's death destabilized familiar meanings, both because of its unpredictability (it was not a plot move we had seen coming) and because it removed the real person behind the images, so that they were suddenly, simply images--as if paper money was suddenly revealed as just paper. (p.26)

Following her death, images of Diana flooded the popular press, often paired with photographs of the accident in which she and Dodi Al-Fayed tragically died. In my mind these images intermingle, the smiling blond visage and the twisted wreckage form a new composite body of tragedy and pain. As quickly as this representation rises I wish to banish it, for "the sight of the corpse is unbearable and displaying its image unthinkable" (Augé, 1998, p.208). For thousands of mourners this new death image was to be denied; "I find myself subtly distancing myself as a subject from the account as object" (Liechty, 2002, p.89). Yet images are never stable as, on a literal level, the prior discussion of the photograph illustrates. Pre-death images of Diana now became reminders of her enduring image and her mortal absence. This returns us to Riccardi's (2003) notion of spectropoetics where the transformation of object or image attracts new "complicated webs of temporality in which memory is not only taken in, introjected, or accrued, but reworked, projected, and given back" (p.13). Within the sea of teddy bears, cards, hearts and flowers placed in the spontaneous shrines at the castle gateways, arose disembodied images of Diana, here just a head or a rising angel with wings. Augé (1998) observes, "Death is more indulgent; brutal, senseless, cruel death does not always kill the image straight away but may transform it for a time into a holy picture, an effigy" (p.209).

> In Britain, where, at least as much as anywhere else, Lady Di still lives and will live on as an image, people are wondering whether she has also become a symbol. A symbol is only a symbol of something if it symbolizes that thing for a number of individuals who identify with each other and recognize that they have something in common. A symbol is at its users' disposal. ... The death of one of the world's 'great and good' must possess, a *fortiori*, a symbolic dimension. (p.209)

In Treib's (2001) final iteration of landscape intention the landscape takes on a diminished role in commemoration; "word and symbol" prevail as fields of care (p.101). Any search for a contemporary language for memorialization must struggle with how this notion of word and symbol can be expressed without resorting to familiar tropes. Following the death of Diana, the spontaneous memorial emerges as a field of care, one that not only signifies a people's mourning for their princess, but that is also symbolic of the division between classes that Diana, in her role of people's princess, managed to renegotiate. As a populist gesture, the mountain of posies and teddy bears takes on a performative role. "While the flowers commemorated a lost life, and expressed individuals' felt (if imagined) sense of relationship with the former princess, they also contested the style of royalty manifested by the Windsors and, in fact, altered it" (Santino, 2001 as cited in Thomas, 2006, p.24). Faced with the material remains of such effusive and populist mourning, the task to create a permanent memorial for Diana must have been daunting. This is the task that memorial competition winners Gustafson Porter faced.

> The Gustafson Porter design expresses the concept of 'Reaching Out-Letting In'. This is based on the qualities of the Princess of Wales that were most loved, her inclusiveness and her accessibility. The presence of the fountain surrounded by open landscape has an energy which radiates outwards while at the same time draws people toward it. There are various features along the fountain which have been created by texturing the stone or by adding jets of water. (Gustafson-Porter, n.d. Description, para.2)

Criticism of the Gustafson Porter design was harsh. Jonathan Glancey of the *The Guardian* deemed the fountain inoffensive, accessible and childlike and Lord Rogers bemoaned the lost opportunity for Britain to "lift ourselves from the mediocre" (cited in Carlock, 2006, p.164). Even the technological proficiency of the design came under fire when a windstorm struck the site the day after the fountain opened and thousands of leaves interfered with the intake grill. As the fountain overflowed, reverent pilgrims "danced in the flood, tracked mud into the fountain" (p.162). The memorial was closed while upgrades to the water works were performed and provisions made to the grounds to accommodate the onslaught of visitors.

The apparent simplicity of the memorial masks the complex technologies behind the design and the generative use of the metaphor of water to poetically distill the life of a beloved public figure. Water features such as the source, the steps,

Figure 5.2. Diana, Princess of Wales Memorial Fountain, Hyde Park, London England.

the "chaddar" and the reflecting pool, are animated either by jets embedded in the fountain or by textures cut into the bed of the rill--each seeks to express challenges faced by Diana in her life. The water features were all painstakingly considered, worked through in sketch and studio models, and then fine-tuned for maximal effect using digital modeling and mock ups.

Upon the site, gentle undulations of the ground plane support the memorial "necklace". Returning to Treib's (2001) final landscape iteration, word and symbol, here in the memorial "necklace" is the symbolic object and all that it potentially embodies prioritized in this setting; the "landscape is diminished, giving way to an emphasis on visual cues or verbal captions" (p.101). As Amidon (2005) describes, "The necklace accentuates an area of terrain without strictly defining its boundaries. Its embrace hints at a balance of two gestures: Diana was powerful, she reached out to affect those around her, but she also was vulnerable, and was impacted by what she let in" (p.112; 114). This simple gesture appears to have placated Diana's adoring public, for as Carlock (2006) reports, the site is surprisingly free of "maudlin displays of memorabilia for Diana, no bouquets, no pictures, no tacky souvenirs" (p.162).

For Treib (2001) "A park concerns the living more than the dead; but as a memorial it is necessarily concerned with time and eternity" (p.101). At the Diana, Princess of Wales Memorial Fountain, the passage of time which characterizes the experiential tactic fields of care is acknowledged not by fading flowers and photographs, or the ebb of seasons, but rather by the unbroken silver channel of water that swirls, and sparkles, and then pauses to rest in still reflection, for here water acts as the chiasmic interloper that unites humanity, living and dead, with earth and cosmos.

5.3 The New Wilderness: Experiential Tactics of Relationality

> The wilderness is not just something you look at; it's something you are part of. You live inside a body made of wilderness material. I think that the intimacy of this arrangement is the origin of beauty. The wilderness is beautiful because you are part of it. (Shepheard, 1997, p.233)

The experiential tactic of the *new wilderness* is grounded in explorations of phenomenological relationality between the bereaved, the dead, and the landscape within the testimony of grief. Theories of bereavement and trauma, particularly those characterized by the loss of the assumptive world (Landsman, 2002) reveal

how grief disrupts taken for granted ways of ordering the life world. For survivors of stigmatized, sudden, and violent tragic deaths, or those left without a body to mourn, recovery from grief is particularly complicated. Spectral visitations provide for a continuing relationship with the dead during particular phases of grief. "Lost loved ones appear, or dys-appear, as ghosts, or in visions, dreams, phone calls, aromas, through touch or sound. The loved one usually appears with a message of comfort, warning, or wisdom" (DuBose, 1997, p.374). During this phase material objects provoke powerful emotions and memories. These disruptions to the lived world may deliver some comfort but are just as likely to elicit pain.

In the construction of the roadside memorial, the bereaved marks the landscape with items significant to the deceased. This engagement, as the case studies reveal, aids in sustaining a material presence for the dead at the death site, and can over time, facilitate healing and cultivate community by exorcizing grief from its captivity within the bereaved body and optimizing its release within the public realm (Owens, 2006; Senie, 2006). A death site is a location of emotional, existential, and physical disorder. The battlefields of World War I, for example, were a grisly scene of tattered human and animal remains, unexploded shells, fragments of armory, of soil saturated in blood, sweat and tears. And yet in the wake of all this destruction, wild nature provided a gift. As Shepheard (1997) reports:

> The seeds of poppy and charlock can stay underground for many years until some upheaval brings them to the surface and they burst into flower. A high-explosive bombardment is just right for it. That is why in the summer after the war this devastated strip of ground blazed red and yellow, blood and bandages, bringing the concentrated time of war and the timelessness of the wilderness into one picture. (p.200)

The work of the Commonwealth War Graves Commission provided gestures of repatriation; order in the wake of the destruction and the wild beauty of the fields of poppies. Headstones placed row on row created stone legions of enlisted men laid shoulder to shoulder with ranked officers; memorial cenotaphs gathered the names of the lost together for perpetuity; and monuments stretching skyward act as standing sentinels for the hard-wrought peace. This notion of putting order into the chaos of trauma is a persistent spatial theme in contemporary commemorative landscapes. The Beckman and Kaseman Pentagon Memorial, for example, employs a minimalist palette, a uniform icon to represent each individual's death and a formal geometric order that unites the memorial site (Beckman & Kaseman, 2008). At Virginia Tech, the spontaneous memorial of individual stones, one for each of the murdered students, contained a random boulder, placed to represent the gunman. This added a layer of anarchy and "wildness" to actions performed by mourners

upon the site. When the permanent memorial was completed, the stones were fixed to the earth and the stone for the gunman removed. "The original memorial was created spontaneously by students. Periodically the 33rd stone would disappear and then reappear. When university officials decided to make the student memorial a permanent installation, Hokie stones were engraved with the names of only the 32 students who were shot" (Christine Calurosso, personal communication, January 26, 2009). Thompson (2008a) has remarked that spontaneous memorials have a compelling poignancy, one often missing from the formally ordered designed memorials that replace the initial tributes to the dead. Perhaps we recognize the wild in spontaneous memorial sites. The blankets of floral tributes at the foot of Buckingham Palace gates are not unlike the wild poppies that erupted on the torn earth-flesh at Flanders Fields. In these gestures, we may recognize the *wilding* of grief.

For many, roadside memorials and spontaneous shrines are physically disorderly, tacky and tawdry, a hijacking of public space for private mourning and symbolically, a disturbance in the life world. From this perspective, the roadside memorial is an outlaw space; grief, it is said, should be regulated to designated locations. Cemeteries, with their ordered plots and restrictive guidelines, seem designed to discipline grief and to keep the bereaved cloistered away from civil society where they can weep and wail and dry their tears before resuming a "normal" workaday life.

Within the testimony in Chapter 3, grief is portrayed as a wilding; the bereaved feel simultaneously exposed and isolated when dealing with the social world. Everyday problems experienced by others seem trivial and mundane compared to the trauma of loss. Necessary activities are executed with detachment. Although these encounters occur within the "mudginess" of grief (Didion 2005), inside the lived body of the bereaved, a new wilderness arises filled with intense pain, anger, and despair. The subject experiences phenomena so foreign to everyday experience that it may feel as if one has been cast from the life-world, living now a savage, raw existence where the shadowy spectral remnants of the newly dead seem more real than living subjects. The Tohono O'odham people, for example, recognize within their culture the wilding of grief and the presence of the tragically dead; thus to dissuade the spirits from disturbing the living, they lure them to the death site with ritual offerings (Kozak, 1991). This practice provides the living with a cultural acknowledgement of the ferocity of grief and a sanctioned ritual activity to perform at the death site. The wall of silence the bereaved may experience within dominant

Western culture can increase the pain of loneliness and relational segregation in the wake of death. "Looking more closely, however, we see that to attend to and truly witness another's pain is to open oneself to being touched by that same pain. The necessity of sharing pain keeps the outsider at a distance" (Clark, 1993, p.137). Similarly Liberman (2007) observes that, "Contemporary urbanites fear brute nature" (p.47)--the wilderness--perhaps because, like grief, many have never actually experienced it. Grief is brutish and raw like wild nature and it similarly resists domestication. In response, the experiential tactic of the new wilderness calls for the creation of a counter-narrative to challenge encultured ways of knowing, being, representing and perhaps avoiding the wild. As Corner (1997) describes:

> People are caught, then, between recognizing themselves as part of Nature and being separate from it. This double sense arises through the acknowledging of "otherness," or the copresence of what is not of culture and what will always exceed cultural definition. This is the wild in its most autonomous and unmediated norm. As a radical "other," the wild is unrepresentable, unnameable; and although it can never be captured as a presence, it is at the same time not exactly nothing. (p.97)

The experience of grief brings awareness to a wildness that shimmers just beneath everyday perception. Grief potentializes a chiasmic intertwining with this misplaced aspect of being. In the search for a place to become whole once more, death shrines on the side of the road create a portal to the wilderness beyond the everyday landscape, awakening the forgotten wild Being within. For Berman (1984):

> All real loss involves grief and mourning, and the loss of a paradigm is often an emotional catastrophe. ... Knowledge is learned, and generated, first and foremost by the body, and it is the body that suffers when serious changes are required. As long as we continue to have bodies, there will be tacit knowing. Such knowing permeates nature and our cognition of it. ... The knower is thus fully included in the known. (p.177)

One of the dilemmas of commemorative design is how to incorporate the experience of survivors, to represent the dead and the signification of the event, and yet to design opportunities for visitors to interpret and make meaning of the experience from within their own individual lifeworlds. In the 9/11 memorial by the Wulf collective, for example, the memorial relics yield their presence only by determined effort or through random confrontation. Meaning is not given; visitors carry their own questions to the experience. Deliberately ordered elements provide a threshold to the commemorative grove; these spatial sequences potentialize particular sensorial and tacit responses. However, within the sacred grove, experience is left to chance. This is how death can disturb the lifeworld--by chance.

From Landsman's (2002) model of existential confrontation (Figure 2.7) we learn that trauma erupts a crisis of meaning that can terminate in transcendence or

despair. The path to transcendence requires the reformation of former ways of being and the incorporation of a new sense of vulnerability, justice, and control. To make meaning of trauma we must incorporate the wilding of grief, for this altered state of being *is* and always *will be* a part of the lifeworld. Applying Merleau-Ponty's notion of the reversibility of flesh, the tactic of the new wilderness posits that landscape is the other side of flesh, both my flesh as survivor, and an embodied repository for the absent flesh of the dead. The landscape is gathered to consciousness, not through its own sentience, but through human perception and imagination. Grief creates a desire to construct a material presence for the lost corporeal presence of the dead. This is because, as Tanner (2006) implies, grief is embodied. "Reading the object for the body entails thinking about things neither as simple objects nor as mere signs of human subjectivity, but as things marked--both literally and figuratively--by their chiasmic interactions with human bodies" (p.210). Cataldi (2000) raises the problem of affixing the reversibility thesis to "inanimate objects" or "the passively perceptible". The paradox is situated within the realm of "transitivities of flesh"--that [the paradox] is that reversibility between flesh can only occur if both entities are perceiving beings--neither the dead nor the landscape being of this ilk.

> Perceptions of death may also be thought as part of a larger, more general problem with reversibility, namely, how to convincingly extend it to perceptions of inanimate objects. ... One aspect of this problem is that the insensible gap between life and death, between living and dead bodies, may not appear to be as fruitfully chiasmatic as is the "gap" between, say, touched and touching hands, the emblem of reversibility. For while we do, or may, perceive life crossed, or crossing over into death, we are not so cognizant of the ways in which we may perceive death, crossed or crossing over into life. ... But we know that Merleau-Ponty meant his reversibility thesis to apply even to perceptions of inanimate objects. (p.190)

The idea of wild Being situates all things natural and cultural in us, but perception is born in the *outscape* of the world. "The in itself-for itself integration takes place not in the absolute consciousness, but in the Being in promiscuity. The perception of the world is formed in the world, the test for truth takes place in Being" (Merleau-Ponty, 1968, p.253).

In the experience of the open highway the opening to wild Being is optimized. Within our cultural mythos (particularly in North America) the road trip is associated with "breaking free" of the prosaic self, with coming of age; and encounters with new frontiers, with living outside the boundaries of civil society. The roadside memorial is often associated with "bad deaths"--those resulting from dangerous behaviors, random tragedies, and the death of young people. Captured by the glance of passersby, the roadside dead become briefly appropriated. Through perception death is brought to consciousness.

> Roadside memorials reconfigure the road as a landscape that includes and reveals--that is remembers, rather than denies, the dead. With memorialization, the road-dead are given a special temporal and cultural place in which to exist. In this way, the once invisible are made visible, and the once merely statistical are made personal. ... Many who die on the roads are remembered both at the place where their death was caused and at the final resting place of their bodily remains. (Clark, 2008, p.169)

For Ware (2006), memory and landscape are equally mutable entities. Like the roadside memorial, memory and landscape are affected by changes in circumstances, context, and time. The implications of this for commemorative landscapes include the desire for elements to evolve over time. "There is an incongruity between the inherent changeability of landscapes and memories and conventional formal strategies of commemoration" (p.172). In the field, untended roadside memorials are appropriated by landscape. The material fragility of the markers reflects phases of grief, defiant in the confiscation of public space for private mourning, declarative in the face of cultural suppression of grief, and then fading away as memories of the deceased are re-appropriated and a shattered lifeworld tentatively restored. Nature absorbs the material remnants of the deceased as memories of the deceased *at* the death site are released *to* landscape. In reflecting upon the temporality of memory and the mutability of grief, are landscape architects willing to embrace these lessons and yield commemorative spaces to the wild? Howett (1993) weighs in:

> Now we must find a way to listen, to yield, to discover the natural, not just the existing or potential cultural meanings of a place, exactly in the way that we come to know other human beings as individuals having unique characters and personalities. Furthermore, if we are to abjure the sterility and blandness that characterize so much contemporary landscape architecture, the forms we devise need to express the realities of the nature of a place that run counter to conventional notions of the pleasing, the tasteful, the beautiful--even, perhaps, the comfortable--just as our experience of nature in "wild" places confronts our expectations and keeps us vitally alert and attentive to where we are. (p.69)

In Ware's provocative "anti-memorial" projects such as the Stolen Generation Memorial and the Anti-Memorial to Heroin Overdose Victims, she attempts to engage notions of temporality and the ephemeral whilst humanizing populations often excluded from contemporary commemorative discourse. "Anti-memorials prompt a more intimate level of physical interactivity between the public and memorial itself, and reflect a focus on victims as opposed to heroes" (Ware, 2004, p.132).

The Road-as-Shrine (2003-) project specifically addresses the roadside memorial phenomenon from these perspectives (Ware, RMIT University et al., n.d.). The memorial is an evolving project with several phases. The first is a garden of

remembrance along the highway shoulder that shares space with existing roadside memorials. The garden is planted with particular flora that will grow and bloom in accordance with annual events that are important to commemorate, such as birthdays, Christmas, and the peak accident season. The intention is that the landscape evolves, first as a commemorative gesture, then a roadside planting program, and finally reverts back to private space (Ware, 2006, p.178). A second phase of the project, "Avenue of Honour", involves a cold-burn cycle designed to coincide with the peak accident season. Like the roadside memorial, the scorched earth is intended to communicate a sense of danger to motorists and to encourage safe driving practices. The burns are underlaid with seed mats that germinate post-burn; should residents tend the gardens, certain plant species will dominate, left to "nature" the garden sites revert to the dominant species of the local plant communities. In Ware's (2006) summation:

> The value of this research is that it critiques normative, formal outcomes of memorials and asserts a new way of engaging in memorial design. Another value of the research is that it offers an alternative vision for other memorial designers or entities considering commissioning memorials in public space. It challenges current models of practice. (p.179)

The trend toward sterility, minimalism, and formal order in the design of memorial spaces denies the mutability of memory and the evolution of social relationality in the wake of a tragic death. Like the lawn cemetery, such ordered environments appear to be intended to tame grief and to deny the trauma of loss. Cataldi (2000) observes, "Grief is a deeply disorienting emotion… . Spatially, we are affected too. Dislocated" (p.197-198).

While it is an altruistic gesture to desire to re-orientate the grieving and to seal their rupture in the lifeworld, the bereaved might reject an imposed order. When the social repression of grief forces the bereaved to conceal the wild Being within, the violence and the severity of emotional suffering becomes internalized (p.199). Memorial landscapes can provide an outlet for grief and play an essential role in the recovery from profound loss. In response, the experiential tactic of the new wilderness invites designers to incorporate the wild in spaces of commemoration.

5.4 Rupture: Experiential Tactics of Spatiality

> One of the key cultural debates of the last decade ... was how we should remember and inscribe into public landscapes, the violence of twentieth-century territorial nationalism, whose bloody stain soaked that century's history. Many of the sites ... are inescapably hued with the memory of violence: the institutional violence of war and the more casually individualized violence of urban crime. Treating them as sites or fields for landscape design must come to terms with many and conflicting features, including the poetics of violence itself. (Cosgrove, 2005, p.95)

What might a landscape inclusive of a rupture to the commonplace look like? The term *terrain vague* is proposed by Spanish architect Ignasi de Solà-Morales Rubió (1995 as cited in Kamvasinou, 2006, p.255) to describe places in the city that are empty, unoccupied, uncertain, imprecise, and unbounded. These sites are between places, de-colonized locations such as obsolete industrial estates, de-commissioned railway lines, and abandoned residential lots. Elements of productivity, control, and order are hijacked by "nature and people in a more uncontrolled manner" in the landscape of terrain vague (p.255). Terrain vague is an urban wilderness, where, through the decaying remains of human industry, we witness the wilding of nature. These are landscapes of entanglement and dark beauty. In grief one can be drawn toward the experience of terrain vague, for it is a site of rupture from the everyday.

Traditionally the landscapes of the dead were never far from that of the living. In the Roman city, the necropolis was placed along the roadside; "on approaching a Roman city, the traveler first encountered the dead" (Heathcote, 1999, p.15). Beneath the living cities of the early Christians lay the catacombs of the dead. Only here in the presence of corpses could forbidden rituals be carried out. Village churchyards once held so many corpses that the earth was swollen with their remains. I recall a pleasant afternoon with friends in a Herefordshire pub. Right outside the window, beyond the warmth of the fire, ancient tombstones atop a grassy mound rose above the cobblestone high street--a pint in the company of the dead (Figure 5.3). Garden cemeteries once served as sites of Sunday outings, picnics, and as strolling gardens (Dixon Hunt, 2001). It is only within recent times have we chosen to banish the dead to ex-urban sites on the edges of cities, to toss their cinders from planes, into lakes, or down the dark hole of the privy (Proulx, 1994). Remembered in heart, but scattered to the landscape as dust.

The roadside memorial is described as the *hortus mori*, a garden of death. Weilacher (2005) observes, "Any garden, however like paradise it may seem, any landscape that still seems momentarily Arcadian, can become a scene of brutal

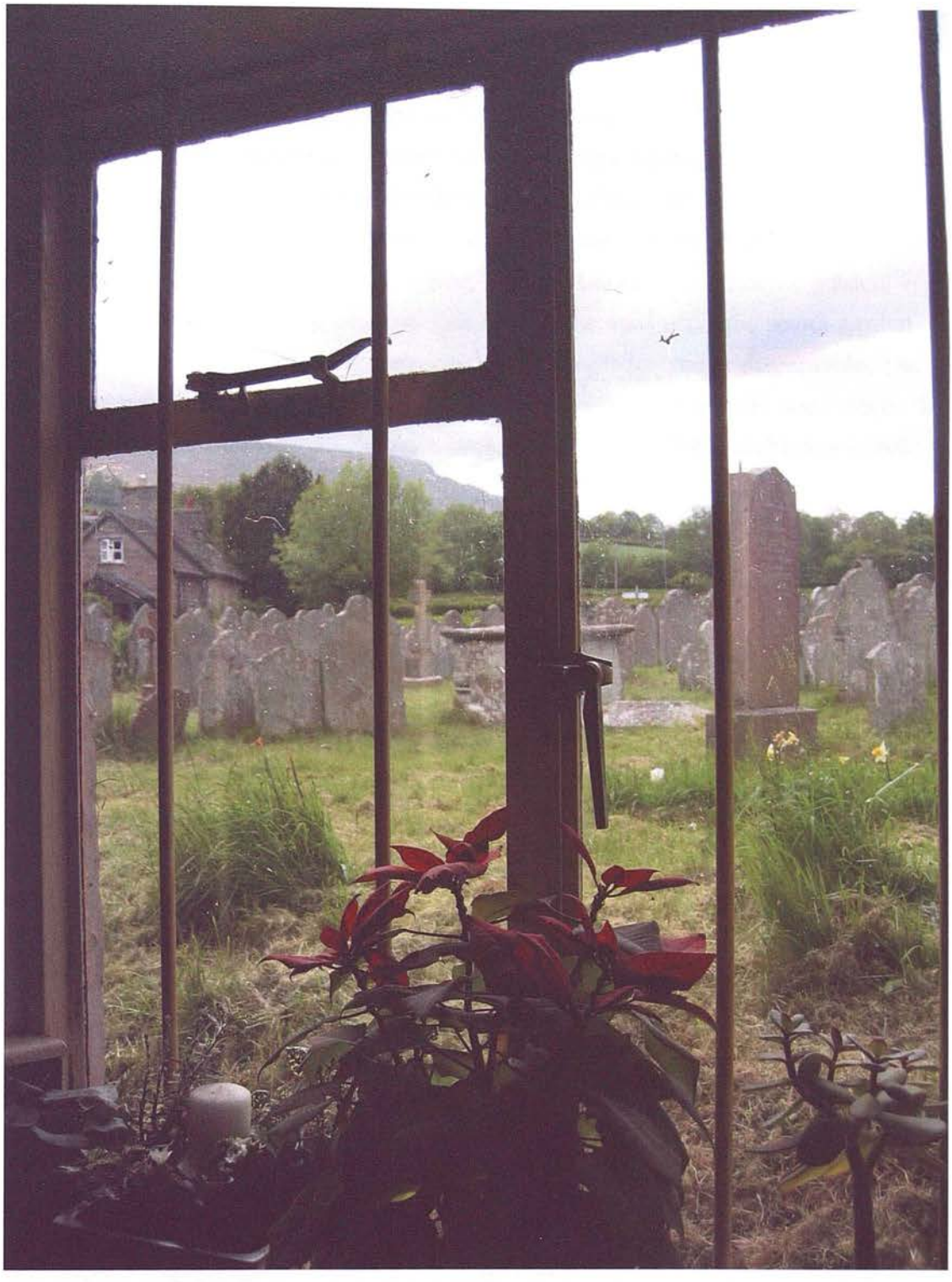


Figure 5.3. A pint in the company of the dead. Herefordshire, England.

violence in no time. It is precisely these breaks that occur so very suddenly in an apparently perfect world that makes such devastating effect" (p.112). For Miller (1993) all gardens are evocative of death: "The 'natural' or informal garden admits death, even exploits it. The 'Edenic' or formal garden, on the other hand, tries to replicate the conditions of the garden of Eden, denying change, death, and the cycles of life." (p.52) The discussion of Forest Lawn cemetery highlights how founder Hubert Lewright Eaton incorporated elements that stilled time, so that the landscape could be read as a reflection of eternity and everlasting remembrance (Treib, 2001, p.105). This scenario reflects Miller's (1993) notion of the Edenic garden. In Humphrey's (2002) novel *The Lost Garden*, Jane comes upon the secret garden late in the season; the deliberate sequence of planting is no longer discernable. The garden is waning and wild nature is poised to seize control of the site once more. "In this order it isn't a garden of love but a garden of death" (p.206). McManus (2008) observes:

> Memories of the deceased are troubling in that they represent a tension between continuity and change. Gardens are equally troubling because they too embody a tension between continuity and change. This means that while gardens are powerful repositories for memories of the dead, they are also subject to constant change. (p.177)

Early nineteenth century cemeteries in Edinburgh were once criticized for exhibiting tawdry sculpture. Boyle, Dickson, McEwan & MacLean (1985) report that by the mid-nineteenth century "cemeteries themselves had already become notoriously kitch" and notable citizens such as the medievalist A.W.N. Pugin expressed despair at the pagan architecture and lack of Christian symbolism (p.84). Many cemeteries were under private control, and citizens were concerned that land speculators seeking new sites for urban development might expropriate them. Apprehension regarding the neglect of private burial sites in Edinburgh became fear with the arrival of cholera in 1832 (p.84). Cemetery reform was also a response to new ideas regarding landscape and society. John Strang of Glasgow was influenced by the rationalist and aesthetic writings of David Hume and Archibald Alison in his desire to situate the cemetery as a site for educating society and recording the taste and morals of the nation (p.92). In Edinburgh, naturalist Patrick Neill called for a cemetery in the style of Père Lachaise, to be located at the southwestern foot of Arthur's Seat. This cemetery would not only house the dead, but could incorporate architectural, landscape elements and a grand carriage drive: "Such a drive is a principal desideratum at Edinburgh and a more noble one no city could possess" (Neill, 1832 as cited in Boyle, Dickson, McEwan & MacLean, 1985, p.93). Local landscape garden designer John Claudius Loudon (1783-1843) was also highly

influential, publishing a scheme for a grand cemetery at Holyrood in his *Gardener's Magazine* in 1832.

> He [Loudon] was impressed by the technology of burial that had arrived with the garden cemetery movement ... but not so with their style of planting, which he believed to be "too much in the style of the common pleasure ground". The disposition of trees and shrubs, often planted in clumps made it impractical to form graves among them; nor did this allow for the free circulation of air, an essential for a hygienic cemetery. Deciduous trees indeed were entirely unsuitable because of the problem of falling leaves. Loudon favoured what he called the "cemetery style", of evergreen trees such as cedars and cypresses planted singly rather than in groups, a style for which he found historical precedent in the cemeteries of, for instance, the Turks and Persians. (Boyle, Dickson, McEwan & MacLean, 1985, p.98)

Despite Loudon's influence, the first post-reform cemeteries, Dean Cemetery (1945) (Figure 5.4) and Warriston Cemetery (1842) (Figure 5.5), both designed by architect David Cousins (1809-1878), reflect the "pleasure ground style abhorred by Loudon" (p.99).

> The layout of Warriston, and indeed the Gothic style of the architectural features would appear to owe something to H.E. Kendall's original design for Kensal Green Cemetery, though on a more modest scale. The semi-natural layout focusing on a central circular roadway situated in front of the Gothic façade to a labyrinth of vaults or catacombs, which were in turn surmounted by a little mortuary chapel, is exactly the pattern of Kendall's Kensal Green Scheme. ... The vaults featured at Warriston were by far the most extensive of all the six cemeteries. ... They form a series of criss-crossing tunnels below the mortuary chapel, which is, however, no longer there. ... At Warriston the development of the grounds as a cemetery coincided with the building of the Edinburgh and Leith Railway, which ran an embankment through the grounds, effectively dividing the area in two, with a small part of the graveyard tucked down against the Water of Leith. (p.99)

It was at this juncture, formed by the former railway but now a walking trail to Leith, where I first encountered Warriston Cemetery. Two large gateways coated with graffiti and tags marked stone stairwells that descended into verdant undergrowth. The air currents rising from the maw below were dank and cool. Warily I walked down the stairs upon my right, moving towards the Water of Leith. Reaching the ground plane I realized I had arrived in a place like no other I ever witnessed. Tombstones were piled several high at the base of the steps, and in the gloom beyond further stones could be seen, many tumbled over, but some still standing. Everywhere was plant growth, mosses and lichens covered the stones, vines wound around everything in the cemetery grounds, choking grave markers, shrubberies, tree trunks (Figure 5.6). The overhead canopy was completely enfolding so no sunlight penetrated the understory. I could see that this was a favored party ground as large piles of aluminum beer cans marked sites of late night revelry. Homeless people had staked out claims amidst the graves. Clothing and random undecipherable possessions were gathered in clumps of plastic bags. I shivered, not

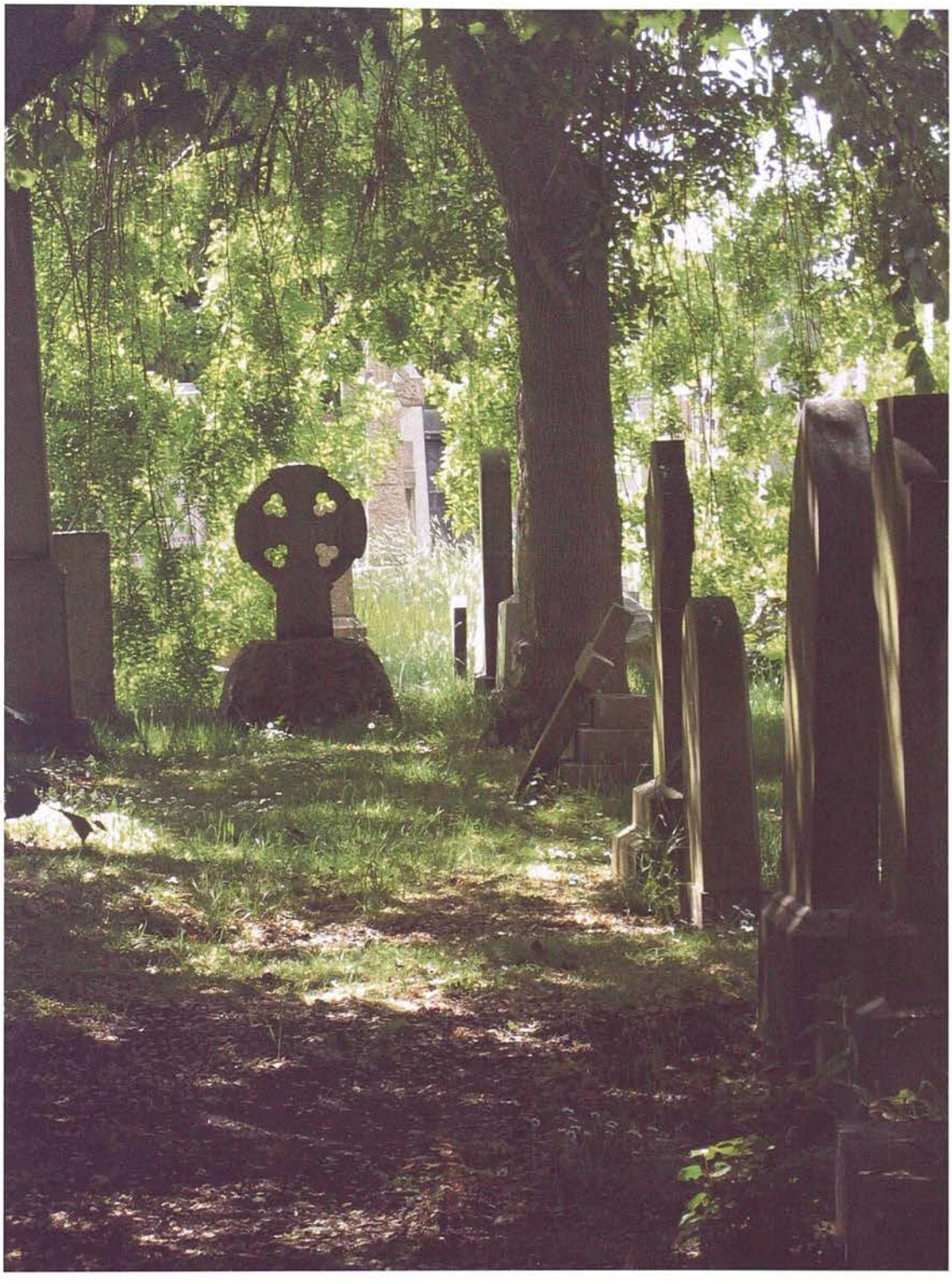


Figure 5.4. Dean Cemetery, Village of Dean, Edinburgh, Scotland.

Figure 5.5. Warriston Cemetery, Edinburgh, Scotland.

Figure 5.6. Warriston Cemetery, Edinburgh, Scotland.

only from the cold, but from the confrontation with so much death. The trees, fed on bones and flesh of the ancient dead, were gigantic and the creeping vegetation seemed poised to entangle me in the deathscape. Here wild nature felt like a marauding force. The rampaging colonization of the graveyard by landscape was not so much picturesque but more the disturbing realization of the mutability of human memory.

In recent times, Warriston fell into neglect and due to protests regarding its state, was purchased by the Edinburgh City Council in 1994. I later learned that the tombstones were deliberately toppled by the council in response to the death of child in a cemetery in England (Brown, 2003). Out of town visitors such as I seem captivated by the wild beauty of Warriston, while others find the vandalism and decay disturbing. It appears the conversion of Warriston from a site of order to terrain vague was swift. "As a youngster growing up in the 60's, we used to have so much fun playing in Warriston Cemetery, it was a magical place, spotlessly clean and the grounds well presented, now I live in Australia and the pictures that I have seen and the stories I have heard makes me feel sad that this Edinburgh icon has been run down" (Oliver, 2007). In Ian Rankin's (1998) novel, *The Hanging Garden*, Warriston Cemetery provides a setting for a tale of murder and intrigue in Edinburgh:

> A cemetery should have been about death, but Warriston didn't feel that way to Rebus. Much of it resembled a rambling park into which some statuary had been dropped. The newer section, with stone driveway, soon gave way to an earthen path between fading inscriptions. There was obelisks and Celtic crosses, lots of trees and birds, and the electric movements of squirrels. A tunnel beneath a walkway took you to the oldest part of the cemetery, but between tunnel and driveway sat the heart of the place, with its roll-call of Edinburgh's past. Names like Ovenstone, Cleugh, and Flockhart, and professions such as actuary, silk merchant, ironmonger. There were people who'd died in India, and some who'd died in infancy. A sign at the gate informed visitors that the place had been the subject of a compulsory purchase by the City of Edinburgh, because previous private owners had let it fall into neglect. But that same neglect was at least part of its charm. (p.93)

Like Jane in *The Lost Garden* (Humphreys, 2002), I discovered Warriston in reverse, arriving first within its dark heart beneath the walk to Leith and then moving through the tunnel into the rambling park described by Rankin. Stepping beyond the murky gloom and shaking off the chill in my bones, I ascended past tall ornamental markers topped by vases and weeping robed women of stone. The trees here were not as densely compacted and the creeping undergrowth less aggressive. Along sunlit paths walkers called to dogs frolicking in dappled forest groves amongst the memorial statuary. Warriston now felt like a rarified place and the world shimmered with a new brightness after the experience of darkness.

> In the aftermath of traumatic life events, survivors are often forced to live "deep and hard." They have come face to face with reality. There is disillusionment, yet it is generally not the disillusionment of despair. Rather, it is disillusionment tempered by hope. Trauma survivors can now acknowledge their experience rather than disavow it. ...Trauma survivors no longer move through life unmindful of existence; they can more readily relish the good, for they all too well know the bad. They have made their peace with the inevitable shortcomings of our existence and have a new appreciation of life and a realization of what is really important. The wisdom of maturity, which acknowledges the possibility that catastrophe will disrupt ordinary routine, replaces the ignorance of naivete. And the trauma survivor emerges somewhat sadder, but considerably wiser. (Janoff-Bulman, 1992, p.175)

Schama's (1995) inquiry into the relationship between landscape and memory begins with a journey to ancestral lands in north-western Poland. Schama came here to visit the ancient forest, the *puszcza* that spans the borders of Belarus, Lithuania, and Poland.

> There was, I knew, blood beneath the verdure and tombs in the deep glades of oak and fir. The fields, forests and rivers had seen war and terror, elation and desperation; death and resurrection; Lithuanian kings and Teutonic knights, partisans and Jews; Nazi Gestapo and Stalinist NKVD. It is a haunted land where greatcoat buttons from six generations of fallen soldiers can be discovered lying amidst the woodland ferns. (p.24)

A tumulus in the landscape attracts his glance towards the town of Giby in north-east Poland. Atop the hill stands a wooden cross. Schama describes the vision as if it were a scene from a Casper David Friedrich painting, all Gothic and dramatically lit by the late afternoon sunlight. The mound is a commemorative site, dedicated to supporters of the Polish Home Army slaughtered in 1945 by Stalin's security police (p.25). Stones bearing the names of 500 men and women are raised upon the hill. Standing atop the burial mound, gazing about the landscape, Schama marks the scene to memory--small timber residences surrounded by agrarian scenes, crops in the fields and fowl in still waters, a river glistening through the valley floor, and framing the scene--the darkness of forest primeval.

> What filled my own field of vision formed the shape of a window or a painting, a rectangular space, composed of horizontally layered scenery. Here was the homeland for which the people of Giby had died and to which, in the shape of their memorial hummock, they had now been added. (p.25)

For Lois, the protagonist in Margaret Atwood's (1991) short story "Death by Landscape", the landscape holds a presence in absence, that of her childhood friend Lucy, who vanished during a summer camp misadventure. Following the disappearance of Lucy, Lois lived a half life; "as if she was living not one life but two: her own, and another, shadowy life that hovered around her and would not let itself be realized--the life of what would have happened if Lucy had not stepped sideways, and disappeared from time" (p.110). The forest that seemingly swallowed

up Lucy for eternity becomes an obsession for Lois. She has spent a lifetime collecting the works of the Canadian wilderness painters, the Group of Seven. "She wanted something that was in them, although she could not have said at the time what it was. It was not peace: she does not find them peaceful in the least. Looking at them fills her with a wordless unease" (p.92).

Schama (1995) finds the beauty of Giby at odds with his expectation of place and of ancestry. "I had always thought of the Jews of the Alte Land as essentially urban types" (p.27), but many lived and laboured in the forest, amongst them members of Schama's family. "My mother, who was born and grew up in the yeasty clamor of London's Jewish East End, retains just the scraps and shreds of her father's and uncle's memories of this landscape" (p.27). Like Lucy, the beauty of the fringe lands aside the ancient ancestral forest also fills Schama with discomfort, for the "brilliantly vivid countryside" is underpainted with the horror of the Holocaust. "For Poland's Jews en route to the charnel house, a view of the countryside had been blotted out by the shutters and nailed-down slats of transport wagons clattering relentlessly toward the deathcamps" (p.26). These two landscapes co-exist in Schama's vision. The beauty of the great primal woodland of the *Bialowieza* and the picturesque villages of the forest fringe is tempered by memories of the regional violence--the earth blood-soaked and the sky choked in plumes of ash. "Landscapes," he concludes, "are culture before they are nature; constructs of the imagination--projected onto wood and water and rock" (p.61).

For Lois, the paintings of the Ontario Precambrian wilderness of pink feldspar and granite, of twisted ancient spruce and jack pine, of fathomless indigo lakes echos her loss.

> She turns away from the window and looks at her pictures. ... How could you ever find anything there, once it was lost? Maybe if they cut it all down, drained it all away, they might find Lucy's bones, sometime, wherever they are hidden. ... But a dead person is a body; a body occupies space, it exists somewhere. You can see it; you put it in a box and bury it in the ground and then it's in a box in the ground. But Lucy is not in a box, or in the ground. Because she is nowhere definite, she could be anywhere. (Atwood, 1991, p.110-111)

These two tales, one a work of fiction and one a tale of landscape memory and experience, are intertwined in their characterization of experiential aspects of rupture. Culture, as Schama (1995) posits, conditions our experiences of place, just as Lois's experience of death by landscape draws her into the impasto wild Being of the Group of Seven paintings. In Canadian cultural traditions such as painting, prose, and poetry, the wilderness is associated with the sublime--a place of terror and awesome beauty, but also a reflection of something within our social consciousness.

"The way in which the sublime has been expressed in Canada is unique to this country; indeed, because of its profound contribution to the ideology of our first writers, it is one of the formative ideas of Canadian culture" (Glickman, 1998, p.59). As a colleague observes, "If you grew up in New York City, you probably wouldn't identify much with gardens or natural landscapes. Scattered off of a skyscraper might be more to it. Of course here in Winnipeg, we'll likely always be drawn to the wilderness. Our elements are . . . elemental" (Kenneth MacKendrick, personal correspondence April 29, 2009).

The sublime remains rooted in encultured characterizations of landscape, particularly, as this dissertation posits, because of the association between landscape and death.

> In the primeval forest humans know the most authentic of wilderness emotions, the sense of the sublime. By contrast, few persons get goose pimples indoors, in art museums, in fashionable shopping centers, or at the city park. The sublime invokes a category that was, in centuries past, important in aesthetics but is thought to have lapsed in our more modern outlook. Never mind whether the category is currently fashionable. The sublime is perennial in encounters with nature because wherever people step to the edge of the familiar, everyday world, they risk encounter with grander, more provocative forces that touch heights and depths beyond normal experiences, forces that transcend us and both attract and threaten. (Rolston III, 2004, p.191)

The forest sublime is equally associated with beauty and with terror. Sublime beauty and terror are equally ruptures to the everyday; they "unsay the world":

> The emancipation of both nature and the human imagination depends, therefore, first on the capacity to "unsay" the world and, second, on the ability to image it differently so that wonder might be brought into appearance. This transformation and enrichment of meaning belongs to the poetic--to the capacity of the visionary to change vocabularies and break convention so that hidden potentials are made actual. (Corner, 1997, p.99)

Events of contemporary violence and tragedy also unsay the world; they are seemingly beyond our ability to express them. The Holocaust is perhaps the most profound of these. "All attempts to give voice to this event necessarily fail since, at present, no idiom exists by which to do it justice. In terms of the sublime, the pain of the Holocaust is such that it exceeds our ability to supply a concept" (Shaw, 2006, p.128). As Huyssen (2003) remarks:

> Everybody recognizes that there can be no perfect solution to memorializing the Holocaust in the country of its perpetrators. But it must be commemorated, through an act of political will and with a commitment to the democratic future, even though any monument will always run the risk of becoming just another testimony to forgetting, a cipher of invisibility. Thus in the very center of new Berlin, there will be a national memorial to German crimes against humanity, that ultimate rupture of Western civilization which has come to be seen by some as emblematic of the twentieth century as a whole, a course of the house of modernity that we now inhabit with enormous trepidation. (p.80-81)

For designers of memorial landscapes, the challenge is to say that which cannot be said, to use built form to stimulate memory, and where appropriate to communicate the sublime embedded within spatial expressions of tragic death.

> No passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whether this cause of terror be endued with greatness of dimensions or not; for it is impossible to look on anything as trifling, or contemptible, that may be dangerous. ... Indeed terror is in all cases whatsoever, either more openly or latently, the ruling principle of the sublime. (Burke, 1998, p.54)

It has long been my purpose to end the discussion of the experiential tactic of rupture with a contemporary built project that captures the intentions situated in the discussion of the spatiality of grief and the attempt to describe the seeming inexplicable sublime relationship between death and landscape. In Chapter 4, the final roadside memorial case study terminates in a dark and stormy landscape that provides a backdrop of terror to the horrific death of Tim McLean, rupturing sensibilities, igniting wild speculation, inciting fear, and causing inconsolable grief for his family members.

For Holocaust survivors, recovery from traumatic loss and grief is particularly convoluted. Memories are not merely repressed; they are repudiated.

> Their return to consciousness may produce a life-threatening situation and/or a sanity-threatening situation. Some traumatic perceptions are not compatible with the survival of the self and are never registered consciously or in a form that is recoverable by any normal means; and these are the memories that cannot be remembered or forgotten. (Krystal, 2002, p.217)

To design a memorial to commemorate the Holocaust is to *bring to speech* that which should never be forgotten or remembered, for the very presence of the memorial could re-awaken terrors beyond description for survivors. "The people who have lost everything really have no chance of completing mourning successfully (Krystal, 2002, p.213).

> To do justice to the Holocaust, therefore, one must phrase the event in such a way that it remains open to future determination since to do otherwise would be to assume that one has already understood the event and thus consumed it as an object of knowledge. Paradoxically, the Holocaust is 'known' only by refusing to phrase it in terms of a judgment of understanding; for what the Holocaust signifies is nothing less than the impossibility of such knowledge. (Shaw, 2006, p.128)

The Memorial to the Murdered Jews of Europe (2005) rises like the ancient forest of Bialowieza in the heartland of Berlin a mere 100 meters from the Brandenburger Gate. Like the landscape described by Schama (1995), the footings for the memorial lie atop tainted ground. The office of Joseph Goebbels stood here

in 1937, and the bunker where Adolf Hitler committed suicide on 30 April 1945 is nearby. During the 1960's the memorial site was part of no man's land--the spatial rupture separating East from West Berlin (Quigley, 2005, p.1). Brunberg (2005) reports that on the day the memorial opened, May 10, 2005, the sky over the concrete blocks was a uniform grey. "As the last cobblestones were laid, and a temporary media pavilion was erected on the southern edge of the site, hail flew. Water lay on the stones like broken glass. It seemed a fitting atmosphere for a project whose completion had taken seventeen stormy years" (Quigley, 2005, "Endings" para.1).

The memorial consists of a great field of 2,711 concrete blocks referred to by designers Peter Eisenman and Richard Stella as *stelae* to recall the standing stones that marked ancient sacred spaces. Each pillar is 95 centimeters wide and 2.375 meters long and the pillars vary in height. Some stelae are expressed at the ground plane, while others are as tall as four metres, large enough to submerge visitors in a dark labyrinth-like space.

> The difference between the ground plane and the top plane of the pillars may appear to be random and arbitrary, but each plane is determined by the intersections of the voids of the pillar grid and the gridlines of the larger context of Berlin. In effect, a slippage in the grid structure occurs, causing indeterminate spaces to develop within the seemingly rigid order of the monument. These spaces condense, narrow, and deepen to provide a multilayered experience from any point. The agitation of the field shatters any notions of absolute axiality and reveals instead an omnidirectional reality. The illusion of the order and security in the grid and the frame of the street grid are destroyed. (*Even-Odd; Odd-Even*, 2006, p.243)

For one so emerged in the intimate hapticity of death as conveyed by the roadside memorial, I was initially unsure how I felt about this vast concrete acreage. Described by some as banal (*Even-Odd; Odd-Even* 2006, p.243) or sober and drab (Quigley, 2005) and controversial even to the survivors Eisenman strived to commemorate (Brunberg, 2005), the memorial seemed to represent experiential aspects that this inquiry rejects--it is monolithic, materially minimalist, deceptively chaotic in spatial configuration and spread like a great unhealing wound across the cityscape. "In Berlin, a whole block near Potsdamer Platz in the centre of the city has been given over to a national memorial to the murdered Jews of the [H]olocaust--the size of the gesture commensurate with the guilt that Germany feels" (Long, 2007, para.1). Perhaps in light of Shaw's comment regarding the impossibility of achieving understanding of the Holocaust, it is appropriate that I struggle to comprehend the memorial, as it commemorates an event beyond knowing. I recognize the memorial as an expression of the experiential tactic I am trying to portray, that of rupture, but I struggle to find a way to be *within* a place I have never been, to understand a memorial that exceeds my lived experience of grief, death, and trauma. And yet this

is what we can do as designers of landscape architecture: facilitate spatial, relational, embodied and temporal experiences through discursive interpretations of grief, death, and landscape.

An important lesson from the roadside memorial regards how landscape conditions surrounding the deathsite contribute to experience. The effects of light and shadow, climatic conditions, and the ratio of sky to earth, all contribute to the temporal range and experience of the memorial. For landscape architects, this gathering of the landscape is a deliberate and discursive act. The skilled designer mines not only the physical conditions of a particular site, but also delves deeply to reveal relevant discursive conditions that potentialize a meaningful interpretation of the tragedy commemorated. As Beardsley (2005) notes:

> But the best commemorations ... are sufficiently abstract to lift us out of the quotidian, yet sufficiently allusive to remain relevant to the historical episodes they represent. They are both commemorative and contemplative, using the phenomenal qualities of light and space to invite speculation on the metaphysical, but employing historical referents to recall specific events or people. (p.194)

As we have learned within this dissertation, the roadside memorial is for many a site of irritation--a distasteful rupture to the everyday. For others it may initiate pain, contemplation, or memories. This ability of the memorial to disturb taken-for-granted ways of being is a lesson provided by the study of these small commemorative sites. It is an intention of commemorative design to teach, to soothe, to honour. As landscape architect George Descombes (1999) reflects:

> I hope that my work acts as a device for the revealing of forces that are (or have become) imperceptible, for generating a feeling of oddness, creating a source of different attention, a different vision, a different emotion. For me, the essential difficulty of landscape intervention is how to make certain forces conspicuous and, hence, how to make new forms, to create new feelings and associations. (p.79)

In the corporeal absence of loved ones, the grieving body desires presence. Material objects and forms, even the shape of the landscape itself, can host the spectre of loss. In the mind's eye, the mound can evoke ancient tumuli, or a single burial, an erect stone, regardless of scale, recalls the gravestone of one or many, and the niche or repository invites the beloved to engage in an intimate encounter with presence of the absent loved one. Processional elements invite movement, engaging the body with time and distance, linking individuals to self, to others, and to the "great cycles of the cosmos" (Beardsley, 2005, 194). Ambulation through landscape has long been associated with the contemplative walk, the intertwining with nature of Thoreau that invites peace and salvation from strife.

> Only nature has a right to grieve perpetually, for only she is innocent. Soon the ice will melt, and the blackbirds sing along the river which he frequented, as pleasantly as ever. The same everlasting serenity will appear in this face of God, and we will not be sorrowful, if he is not. (Thoreau, 1879, p.10)

These spatial gestures are intended to evoke peace, mediate sorrow, and to aid the bereaved in negotiating the presence of death in the lifeworld. What then when the intention is the opposite, when, as in the case of the commemoration of the Holocaust, it is the designer's intention to evoke a rupture to known ways of commemorating and mediating grief and death?

Running through an allée of elms on the morning of this writing, I bring the *Denkmal für die ermordeten Jeden Europas* to mind. It is May, early spring in Manitoba, and the trees are only beginning to flesh out. A tiny cluster of fledgling leaves clings to the dark elm limbs overhead. Each twinkles like a verdant little star. After a long cold winter the awakening of the world seems nothing short of a miracle. I think of the grey gorges of the memorial and the stelae creeping across the uneven ground. I think of hopelessness, of the oppressiveness of the massive blocks and the sensation of feeling lost and overwhelmed within the space. Quigley (2005) was there. She describes moving through the stones:

> Walking down one of these passages is disorientating, and scary; you can't see who is approaching you, know who is behind. The tilting ground and lack of vision offers some small idea of the Jewish experience from WW II: your past snatched away, your future insecure, little hope of escape. (para.7)

I recall Schama (1995) and his portrait of the ancient forest: "The woods became instead their colony of death, a place of mass executions dispatched close to the roadside perimeter of the dark forest; a dirty business of hasty entries and exits" (p.71). Now the Memorial to the Murdered Jews of Europe acquires a new identity. I characterize it as a site of wild nature, raped of greenery and of the human beings that once brought it to speech. The intertwining of humanity and landscape is ruptured. "We must describe Nature," posits Merleau-Ponty (1968) in the working notes he wrote just before his death, "as the other side of man (as flesh)" (p.274). Take Lois away from her wilderness paintings and Lucy is lost forever and the paintings become like the Velveteen Rabbit in the absence of the child--inanimate and lifeless (Williams, 1922). Here is death by landscape; I recognize the memorial as the other side of the other, a terror incognitus where only the dead should dwell. Eisenman has set a corruption loose upon the lived world. A deathscape has been divined from the darkness and placed squarely in the public realm, rupturing the taken-for-granted stability of the lived landscape.

> Terrorism is more than terror--it is calculated violence without prior warning or evidence of origin, with undeclared purpose, its victims wholly random. Visiting a place, it entails immediate and total change of meaning. Terrorism's incoherence cuts deep across those late twentieth-century debates about the cultural politics of commemoration; the sickening poetics of its violence acknowledge no identity in its victims. (Cosgrove, 2005, p.96-97)

This is perhaps what provokes the greatest horror here--the loss of identity. As within Warriston Cemetery, the dead are now nameless sentinels set in an endless grey purgatory. As visitors, we fear that we too could lose our individuality here amongst the endless standing stelae. Never remember. Never forget. The memorialized dead are beyond memory. Absent now, set in an endless void.

Figure 5.7. Memorial to the Murdered Jews of Europe, Berlin, Germany.

Chapter Six: Conclusions

Where is your home restless wind
Is it there, is it here
Do you search for a place to belong
Search in vain, search in fear
Or is your spirit everywhere
Is your voice every tree
Your soul of the air
If there's no home is there no death
Is there no death

(Mehta, 2004)

6.0 Introduction

This inquiry was born upon the windswept highways of the Canadian prairie. While the personal experience of grief brought the roadside memorial into focus, this awareness launched the inquiry into an investigation of commemorative landscapes at a range of scales and within a variety of historical practices. The relationship between grief, death, and landscape has been established as perhaps one of the most enduring practices of humanity, commemorating victims, providing comfort to survivors, and serving important social, cultural, and political roles. A series of experiential tactics were proposed to potentially provide landscape architects with a means of incorporating phenomenological insights in the design of memorial landscapes.

6.1 Landing Sites: Implications for Theory, Research and Practice

> "Landing sites" are the basic preconditions for human awareness, often proprioceptive or otherwise pre-conscious activities. They are ways in which one finds oneself immersed in the world perceptually. (Rush, 2009, p.49)

In Chapter 1 it was established that there is widespread interest in memorial landscapes within landscape architecture. Within this section, other scholars were engaged to situate the spatial, temporal, corporeal, and relational potential of memorialization. The positioning of this study within the realm of lived experience was prefaced by Thompson's (2008b, p.11) appeal for commemorative sites to provide comfort to victims and to elicit emotive responses for visitors. To focus

the search for meaning in memorial landscapes, the inquiry was directed towards roadside memorials as they form the smallest scale commemorative site. It was verified that other inquirers were questioning the implications of "spontaneous shrines" (Santino, 2006) on contemporary commemoration. Landing here, with the establishment of a range of interdisciplinary interests in the relationship of the lived experience of grief, death, and memorial landscapes, I launched into Chapter 2 with a discussion of how established voices in landscape architecture and design, support cross-border operations as a means of "recovering landscape architecture" (Corner, 1999) as a "hybrid activity" (Meyers, 1997).

A discussion was forwarded regarding the identity of landscape architecture as a discrete discipline or as a field of practical inquiry. To review, a discipline can be distinguished from a field of practical inquiry by high levels of epistemological harmony, agreed-upon research methodologies, and general consensus as to what constitutes new knowledge. In fields of practical inquiry, there is an acknowledgement that "in the real world of human activity everything that is done occurs as wholes and must be recognized as such" (Short, 1991, p.12). To create a robust, holistic inquiry into the relationship between grief, death and landscape, this research has been inclusive of voices other than mine; these were voices of authority or raw experience, academic, fictional or poetic treatises on grief, death, and landscape. I was surprised and delighted to discover the diversity of researchers who are interested in roadside memorials--folklorists, traffic engineers, psychologists, and yes, even landscape architects. Collectively, I believe these voices contribute to a reenchantment of the memorial field.

Reenchantment was established in Chapter 1 as a concept that situates landscape as a redemptive medium for the bereaved; that activates a performative relationship between grief, death, and landscape; and that exemplifies the primacy of landscape architecture as a commemorative medium. The theory of "loss of the assumptive world" (Kaufman, 2002) established the overwhelming sense of disenchantment that may haunt an individual following the traumatic experience of a loved one's death. To address this instance of reenchantment, I explored the lived-experience of grief in Chapter 3. Aligning arising understandings with treatises from empirical research on bereavement, academic literature, and varied scholarship, I anchored the findings within van Manen's (1991) existential life-world themes of corporeality, spatiality, temporality, and relationality. The emergent "essential themes" of grief did not neatly tumble into the categories established by the existential themes, but rather certain aspects of each dominated, directing the

selection of the case study sites. In my desire to direct the experience of grief towards landscape, I heeded Cullen's (1961) poetics of place, listening for resonance within the developing essential themes. The notion of poetics of place brings Bachelard (1994) *Poetics of Space* to mind. I confess, I found it difficult to reconcile the two writers. Gordon Cullen's notions are really more place bound, dealing with tangible geographies. What makes his work poetic is the way in which he describes these locations experientially. I found Bachelard to be more about interior worlds--both spatially and metaphysically. I have chosen this passage from Bachelard, as it both seems poetic and yet reflective as in the processes that led to the construction of the phenomenological themes.

> Here is a dreamer who is happy to be sad, content to be alone, waiting. In his corner he can meditate upon life and death, as befits the heights of passion... (p.140).

6.1.1 The reenchanted self

The phenomenological exploration of the experience of grief, death and landscape revealed a series of essential themes of utility to landscape architects engaged in the design of commemorative landscapes. Each essential theme exhibits characteristics consistent with van Manen's (1990) existential themes of body, time, community, and space, although as previously stated, these attributes can shift dominant features in subsequent readings of the text. In reflecting upon the testimonial of grief, I was particularly mindful to passages that were evocative of experiences of landscape. Certain words emerged as key-descriptors to the corporeal, temporal, relational, and spatial experiences of grief. These descriptors suggested spatial tropes that designers could include within memorial landscapes to potentialize desired experiential elements. I will begin by reviewing the characteristics of each theme. A "Toolkit" at the end of this section provides suggestions as to illustrate how these themes could be spatially activated (see Table 6.0).

The earliest phases of grief can begin before death as the being-towards-grief begins to wrestle with impending loss. Events beyond the immediacy of the transitioning relationship between the individual and the dying loved one may affect the initial phases of grief, or be gathered into the recollection of the atmosphere surrounding death events. The loss of the taken-for-granted stability that (literally) grounds lived-experience results in sensations that exhibit corporeal characteristics captured by the essential theme of *compression*. Certain landscapes may take on a particular "nearness of detail" (Cullen, 1961) as the circle of intimacy surrounding

the dying tightens. The bereaved might now routinely inhabit specific landscape locations as when driving the same route each day to the hospital, spending time in the hospice garden, or taking short walks in the once familiar neighbourhood of home. Textures, qualities of light, and certain sounds and scents can take on a particular relevance and intimacy in anticipation of the loss of the touch, smell, and sight of the loved one.

Time is strangely suspended as death approaches. There may be a transitivity of energies exchanged between the dying and the living as they mutually attempt to hold the loved one fast within the life-world. The subsequent exhaustion and inevitable failure of this act intensifies the bereaved's *recession* from the everyday world. Actions become automatic as one dutifully makes funeral arrangements, disposes of personal property and artefacts, and engages in ritual behaviors appropriate to one's beliefs--sacred or secular. These activities might comfort survivors, or alternately could increase the sense of separation and estrangement from community, friends, and sometimes other family members. The essential theme of recession also activates the existential theme of relationality. The dispersal of personal belongings can seem overwhelming and the loss of "home" that occurs when habitations are relinquished or sold, adds material and spatial dimensions to the overwhelming corporeal sense of absence in the experience of grief.

The essential theme of *entanglement* speaks to the powerful intertwining between people and place, how that relationship sustains life, and how its rupture may bring upon death. Intimacy with landscape has many physical, emotional, and spiritual intersections. Place theory and phenomenological accounts of *home* (see for example Bachelard, 1994; Cooper Marcus, 1995) probe the intimacy of this relationship between self and landscape. The landscape of home is the location from where we construct our universe of meaning; "Home is at the center of an astronomically determined spatial system" (Tuan, 1977, p.149). As Relph (1976) observes:

> Home in its most profound form is an attachment to a particular setting, a particular environment, in comparison with which all other associations with places have only a limited significance. It is the point of departure from which we orient ourselves and take possession of the world. (p.40)

The spatiality of home is deeply inscribed within the body, but the intensity of the intertwining often challenges attempts to describe it; perhaps this is why we find it so difficult to find the language to articulate landscape experience. Howett (1997), for example, is critical of what she names the tyranny of visual and formalist values in landscape architecture. In her view, phenomenological accounts can initiate a

"heightened awareness of a person physically and psychologically responding to a building or a place" (p.97). This experiential dimension is critical in resisting "the dominant cultural tradition that gives primacy to pictorial and scenographic values" in design discourse (p.97). Cultivating descriptions rich in spatial metaphors and material references heightens the possibility of communicating landscape experiences and can provide memorial designers with cues to initiate formal gestures in built landscapes that optimize particular embodied sensations associated with grief, death, and commemoration.

The experience of landscape during dying, death, and grief may anchor the visible, or sensing, self in a material world, while co-currently the invisible self is cast adrift from the sensible world (Merleau-Ponty, 1968). The essential theme of *magical thinking* reveals that the dwelling site of the bereaved can be haunted by spectral visions of the deceased. There is an apparent chiasmic interchange or crossing over of the tangible realm of the living and the intangible dominion of the dead. The barrier between death realm and the lived world is breached--this may be what is experienced when those in grief declare that they are "going crazy". It is not surprising that the dying perceive the "other side"; those who have suffered near death experiences often report seeing a light or a tunnel. But the onset of magical thinking (Didion, 2005) in the wake of a beloved's death can be surprising, comforting, or alternatively terrifying. In-between the apparent solidity of the material world and the invisible dwelling place of the spectral dead is an interstitial space that exhibits the attributes of both corporeality and the ethereal (Tanner, 2006). Within the experience of the bereaved, the duration of dwelling within this nether-realm is often dependent upon the circumstances of death and the level of intimacy with the deceased (Sanders, 1993). The implications for landscape architects are this: Things that are visible--material artifacts, grave markers, memorials and resting sites for the dead--provide a haptic presence which substitutes for the absent loved one, potentially addressing the corporeal longing represented by spectral visitations (Hallam & Hockey, 2001). The act of building roadside memorials, laying flowers by a name at the Vietnam Veterans Memorial Wall, or creating a garden of remembrance helps to exorcise the dead from their grip on the bereaved and establish their dwelling in a distinct realm (Santino, 2006; Richardson, 2001; McManus, 2008). In situations where the bereaved has been denied a body to mourn, as is the case for so many of the survivors of 9/11, creating a material location both as a site to mourn the dead and as a representation for the absent body is essential (Tanner, 2006, p.224).

Material artefacts and memorial landscapes take on significant symbolic

relevance for the bereaved. Sometimes these things and locations bring comfort; at other times they may incite great pain and sorrow. Kessler and Kubler-Ross's (2005) work on phases of grief has (inadvertently) contributed to a prevailing notion that recovery from grief proceeds through a series of overlapping, but distinct linear phases. The essential theme of *the interview* expresses the power of the artefact to disturb recovery and hurtle the bereaved back into the pain and sorrow that mark the early phases of grief. Alternatively, memorial artefacts and sites can serve to keep a quest for justice active. For some, pain may provide a disturbingly welcome presence in the unbearable silence following the death of a loved one. The temporal range of grief may take on the qualities of chronological juxtaposition much like that of the time traveler Billy Pilgrim in Kurt Vonnegut Jr.'s (1968) novel *Slaughter-House Five* who at one moment experiences the scene of his wife's death in a car accident, in the next revisits the terrible bombing of Dresden during World War II, and then in another moment can be found lounging in captivity upon the planet Trafalgar. For the bereaved, artefacts and landscapes become touchstones that transmit one out of current lived-time. A photograph, for example, can initiate a fond visitation of childhood memories and a visit to a favorite location can invoke tears and sorrow regarding an unrequited future with the beloved.

It is not uncommon for the living to utilize the dead for political purposes (see for example Huyssen, 2003; Simpson, 2006). Authorities once hanged highwaymen at the crossroads to warn others of the perils of outlaw life. For the families of Crystal Taman, killed by a police officer on his way home from an after-shift party (McIntyre, 2007), and Rachelle Léost, the roadside memorial signifies the unfairness of their death. Its sustained presence in public space maintains the family's outrage at the failure of the justice system to deal appropriately with the perpetrators. Through the essential theme of *the interview* the public expression of grief takes on a politically performative role. In a somewhat opposite, but complimentary fashion, the long-overdue recognition for the servicemen and women of the Vietnam War, represented by the Vietnam Veterans Memorial, appears to have unleashed unrequited grief for survivors. Tracing a beloved's name upon the polished granite surface provides a presence for the dead in the wake of the political shame and public silence following America's withdrawal from the conflict. Witnesses to the wall report the cathartic reaction of survivors when confronted with the tracings of the beloved's name--time collapses and tears of repatriated grief fall. Perhaps survivors must physically perform grief to recover from it.

The translation from temporary memorial to permanent form often requires

awkward decisions. The roadside memorial rarely directs blame. In some sites, such as this in Saskatchewan, (Figure 6.0), one might construct a narrative of culpability where the tended sites represent victims, and the neglected site the person responsible for the deaths. However, the majority of roadside memorials I witnessed are ambiguous in identifying a perpetrator. Some accounts such as the permanent memorial at Virginia Tech deliberately omit such individuals. In my research on certain events for this inquiry, I found that the calculation of the dead resulting from war or terrorist activities differed from account to account. In some reports the terrorist/s were excluded from the total number of dead, in others, these bodies were included in the count. Of course, this is understandable. This is a delicate matter for designers working with victims' groups in memorial design. We must be incredibly sensitive as we listen deeply to the needs of survivors. However, this remains a challenge: In the desire to individually mark the deceased we face the difficulty of dealing with the invisible presence of the perpetrator/s to the tragedy. Sometimes these people are mentally ill. Their survivors must bear incredibly conflicted grief

Figure 6.0. Who's to blame? Saskatchewan highway en route to Saskatoon.

and guilt. By its anonymity, the roadside memorial gives all the bereaved equal voice. Should this be a goal for permanent memorial sites? I cannot say. This is far too much of an intransigent issue to provide easy answers for.

There is a scene in the Canadian film *Wayne's World*, where two young people lie on the hood of a car parked on the fringe of an airfield (Myers, 1992). As the plane approaches the runway, its earth-bound trajectory takes it over the prone men who now open their mouths wide and release a blood-curdling yell. The roar of the jet engines silences their screams. The wilding of grief desires an outlet for anger, but is there anywhere left to scream in contemporary Western constructs for grief? For the survivors of 9/11 in New York City, the torrent of visitors to the memorial site will afford them very few private opportunities to vent their sorrow and anger. The spatial platitudes of contemporary cemeteries with their lack of vegetation and with their topography designed to accommodate turf maintenance exacerbates the sense of isolation experienced by the bereaved. Standing alone on the expansive turf, the invisible dead lying below, they experience *exposure* in their aloneness. Grief often exceeds the good intentions of friends and colleagues who may hesitate bringing up the loved one's name for fear of initiating sorrow. With few emotive outlets, the bereaved may experience a greater sense of relationality to a landscape location associated with the life or death of the beloved. Beneath the sheltering sky one can act out grief in all of its guises. How can our affinity for the landscape not be interwoven in our being? Landscape is the very ground we stand upon, our dwelling place. Does one not *wake into nearness* on a beautiful spring day after a long cold winter? Long absence from sunlight in northern climates can bring on bouts of seasonal depression. Ostenso (1925) states, "We are, after all, only the mirror of our environment" (p.78). And as we learn from Merleau-Ponty (1968), the chiasmic intertwining with landscape (the Other) forms the ontological self. The relationality of self and landscape is ever enchanted.

As I wrote these words, there was a gathering of family and friends on the beach near my cottage. They were posed to commit the ashes of Emma to the waters of Lake Winnipeg. Emma was a mother, beloved friend, lover, sister, but also a unique person--a true free spirit--always reflective, kind, and all-embracing of life. I was told that morning that she tried to live in each moment, grateful for its gifts, and that even in her last days, she and those who were caring for her took cots out into the darkness so that they could sleep beneath the stars. It reminded me that there are moments of beauty in dying and in death. It is an experience of great contrast. Faced with the darkness of imminent death, we learn in these moments to cherish the

splendor of the lived-world. We celebrate the life of the lost loved one even as our hearts feel close to breaking.

I recall a hearty cheer from the lakeshore. This day of farewell was unseasonably warm for mid-September--in the 30's. The sky was a spotless blue and the trees in full foliage. I could not help but think that these conditions were appropriate to Emma's character. She possessed a summer soul. This was the sort of day that I would often come upon her sitting alone on the beach. The joyous cry of the mourners disturbed the resting Canada geese and they called forth as they launched into the sky. Then, one by one, or in small groups, those who love Emma walked past my cottage. The flowers they once held in their hands were now gone.

Reflecting on the Columbine High School memorial, Thompson (2009) decries its banality. He offers this question: "If taking part in its design comforted any of the bereaved, who cares what it looks like?" (p.13). In Section 3.6 "Exposure", I wrote about the experience of finding an image of my mother in the forest that was previously unknown to me. This new landscape was a gift to me that provides a strong counterpoint to memories of her suffering. Yes, I am sure that the process of creating memorials is indeed cathartic for survivors. Giving grief speech, through writing, dialogue, built form, and finding communion with wild landscapes provides the bereaved with a location for grief and a purpose beyond death. But that is not the end of it. Given our relationality with grief, death and landscape, it is apt that the built landscapes that result from these processes not only create a presence appropriate to the dead, but that they also reflect our humanity--its rage, grief and sorrow; its wisdom, beauty, and grace to generations beyond our own (Berman, 1984).

> Life is short, but art endures, because it expresses human pain in the deepest and most universal way. Memorials are not made just to memorialize egos or comfort individual human beings of the present. They are made to communicate their message of pain or of pride to many human generations to come, for as long as possible. (Tacha, 2009, p.31)

The essential theme of *waking into nearness* chronicles the undulations of grief. The garden takes on many roles in this theme. It serves to anchor the bereaved in the world. The scent of soil and the rough texture of weeds provide a haptic release that counters the cloistered world of morphine and caregiving where emotional, physical, and spiritual pain dominates. Labour eases the heart. The durability of gardens, the tending of plants, the bringing of fresh cut roses to the grave of a loved one--these activities remind us that the world endures beyond death. Life and death are ever entwined in the garden. Hospice gardens allow both the dying and their survivors to escape the atmosphere of the institution--to breathe fresh air

and tend living things. We attend to gardens, just as we attend to the dying. Attending means to take care, but also to be present. The case studies of roadside memorial sites yield testimony that attending to the deathsite acts as a means of caring for the dead and may facilitate the bereaved's recovery from the half-life of grief. Gardens require presence--without human intervention gardens revert to the wild. Roadside memorials provide fields of care where recovery from grief is possible, even if it is not always activated.

Contemporary cemeteries are now contrived as places of absence, but once upon a time such deathscapes were an integrated part of village life. In enlightened cities of the nineteenth century, such as Edinburgh, cemeteries were conceived as pleasure grounds. In some sense they were the first parks. There is a crucial role here for landscape architects--we need to design cemeteries for the twenty-first century. These sites should incorporate elements that capture seasonal variations in the landscape because reminders of the ebb and flow of the natural world can comfort the bereaved and bring pleasure to casual visitors. Contemporary cemeteries should provide a means for individual expression and engagement with the site, beyond the trinkets that now adorn roadsides and individual gravesites. Could there be a way to allow the bereaved to participate in the landscape, to incorporate activities such as the planting of gardens or other formal memorial elements that collectively contribute to the overall character of the cemetery? In landscapes such as these, there is the opportunity to think in terms of an extensive temporal range--50 years, 100 years, 200 years--as cemeteries rarely revert back to innocent ground. They remain sacred ground, even to those inclined to thinking of deathsites in secular terms. Deathscapes could become the new wilderness: a rich ecological environment incorporated into the life of the city and its inhabitants. Landscape architects are well poised to make this a reality.

Death forces a confrontation with the apparent meaningless of our temporal existence. The duration of dwelling within this realm of loss is indeterminate. But then one year, the date of death passes by without awakening grief within the body. Conversations about the deceased are narrated fondly without invoking painful sensations. The life-world is exorcised of ghosts. *Shoved into life*: grief spits you out, but the experience of death and bereavement leaves an indelible tattoo on the soul. Life is different now. You possess a dangerous knowledge that is lived with every day. You will die. We all will. This is the way of the world.

The reenchantment of the world following grief requires the incorporation of such knowledge into a reformed life-world. The question that emerges for landscape

architects is this: Can the memorial landscape remain relevant for those delivered from grief? We have learned that the temporal range of the roadside memorial is quite vast for such a small-scale memorial. The immediacy of the landscape within the proximity of the deathscape allows it to be gathered into the experience of the site, into the life-world of the bereaved, even as the memorial artefacts fade away to dust. Weather conditions--the effects of wind, the reflected colours and seasonal events in the landscape, the setting of the sun and the rising of the moonscape--all contribute to the mood and the sense of intertwining one can experience. In their attempts to create places apart from the everyday at sites such as Columbine High School and the Pentagon memorial, have memorial designers excised the effects of landscape and its ability to facilitate deliverance? Grief, as we have seen, is not inert; it is a corporeal, spatial, and temporal dynamic that calls into question our relationships with the deceased, the living, and the landscape. What death shatters, the landscape has the capacity to reflect, to amplify, and to redeem. Landscape is not simply a placid medium that reflects happy moods. Violent storms, thunder and lightening, torrential rain, deadening cold--these events may more accurately reflect the experience of mourners to a memorial site. The sublime is as much an experience of terror as it is of beauty. It is a sensation of being filled up from the outside--an enveloping intertwining with landscape.

> The winter dead wait, said Lucjan, for the earth to relent and receive them. They wait, in histories of thousands of pages, where the word love is never mentioned. (Michaels, 2009, p.242)

This research is intented to inspire and provoke thought regarding the experiential dimensions of grief, death, and landscape within the context of landscape architecture. The following toolkit (Table 6.0) provides guidance as to how one might implement the essential themes through a series of suggested spatial tropes. These are not meant to be prescriptive by any means, but do capture the sort of spatial elements that the text evoked in my mind as I was reflecting on the experience of grief. As with the experience of grief, death, and landscape, interpretations of the essential themes will be dependant upon both individual circumstances, the nature of the commemorative event, and the design context where the memorial is to be situated.

A similar table is provided following Section 6.1.1 (Table 6.1). This toolkit can provide guidance for the deployment of the existential themes of corporality, spatiality, relationality, and temporality.

Phenomenological Sequences of Grief	Characteristics	Dominant Existential Theme/s	Essential Themes	Spatial Tropes
3.1 Grief Swallowed Me Whole	Withdrawal from external world. Intimacy with the dying and the landscape of caretaking. Sense of compression.	Corporeality	Compression	Proximate spaces with "nearness of detail" (Cullen, 1961). Use of enclosure, of textures, qualities of light, sounds and scents that provide for intimate, solitary engagement with landscape.
3.2 Recession	Increase in social isolation. Notion that time is suspended. Sense of numbness.	Relationality Corporeality Temporality	Recession	Use of altered or false perspective, elements recede, processional aspects that emphasize individuality.
3.3 Entanglement	Disruption of intertwining with the loved one and with landscapes of "home".	Corporeality	Entanglement	Sense of spatial immediacy, inclusion of elements that can evoke notion of intertwining and density such as particular plants or interwoven elements that create a sense of depth and mystery.
3.4 Magical Thinking	Sense of dwelling in immaterial realm. Intimacy with and visions of the deceased.	Spatiality Temporality	Magical Thinking	Create sense of presence in the wake of absence. Establish places that are representational of distinct realms for the living and for the dead.
3.5 The Interview	Sense of injustice and helplessness. Anger, frustration. Objects and particular locations take on heightened significance	Relationality	The Interview	Use of *prosopopeia*. Incorporation of communicative elements allows the landscape to "speak" for those who are silenced. Landscape may take on political role. Advocacy.
3.6 Exposure	Pinnacle of isolation optimizes intimacy with landscape.	Relationality	Exposure	Use of vistas, elevated elements to maximize exposure to sky, minimize elements that create inclosure, shadow, and darkness.
3.7 Waking into Nearness	Intimacy with landscape allows for reconnection to self and world to commence.	Relationality Corporeality Temporality	Waking into Nearness	Gardenesque elements acknowledge cycles of time, seasonality, and the undulation of phases of grief. Inclusion of participatory elements.
3.8 Shoved into Life	Recovery of self and place. Sense of wholeness Return to social life. The dead are relinquished to landscape.	Spatiality Temporality Relationality Embodiment	Shoved into Life	Evoke the sublime. Terror and fear shifts to sense of awe, of wonder, of beauty, and of peace. Include elements that evoke reflection and contemplation.

Table 6.0. The essential themes: A phenomenological toolkit.

6.1.2 The reenchanted landscape

Berman's (1984) theory of reenchantment calls for a revisionist worldview based on Batesonian principles. These include the development of a participatory and contextual understanding of nature; the inclusion of the primacy of the unconscious mind; the prioritizing of quality descriptions over quantity (but not the exclusion thereof); an ecstatic merger of mind/body/, subject/object, abstract/concrete; and an epistemology of the heart where process, form, and relationship are primary, and wisdom, beauty, and grace exist as goals. Throughout this inquiry I tried to adhere to these principles by interweaving the discourse from a diversity of knowledge sectors and seeking a synthetic understanding of the interrelationship between grief, death, and landscape. Collectively, this provides a robust expression of the phenomenon under study. Spatial metaphors and poetic language are embedded within the text in an attempt to draw the reader into the experience, much as one might be drawn into a landscape.

The roadside is characterized as an edge condition, a site that when disturbed by a death event, becomes a perceptual threshold. The sight of the deathscape within this liminal location has the ability to trigger a corporeal response in the lived body of the spectator. The intensity of this *mysterium tremendum* is conditioned by experiences of grief and death. The transitivity broadcast by the *genius loci* of a death site exhibits spatial qualities of depth, as it draws the onlooker inward--both to the landscape of demise and to inner reflections upon death and landscape. Grief, we have seen, can initiate a withdrawal from the everyday horizon of the lived world. Although we are ever present within the lived-world, the corporeal, temporal, relational and spatial *recession* of bereavement reveals dense atmospheric conditions that compress the body and alter known ways of being. There is an intimacy within the narrowed perspective of grief that shelters the bereaved and filters the external world, providing an experience marked by the nearness of detail described by Cullen (1961, p.45). Sites of death are characterized as scars upon both body-world and landscape-body. Scars can be visible as in the skid marks on the highway that terminate at the roadside memorial site; alternatively, they can be invisible and imagined, an absence that a memorial can bring to presence. Commemorative designers must determine how to suture a sundered memorial site. The artists involved in the counter-monument movement in Germany (*Gegen-Denkmal*) pick away the scabs that barely conceal the atrocities of Nazi Germany, forcing a confrontation with unhealed wounds. The most successful memorial deployment

of scar as a gesture is Maya Lin's spatial rupture of earth, the Vietnam Veterans Memorial, but more often designers are compelled to obliterate and smooth away the ruptures to the landscape that mark acts of trauma, violence, and terror. By this I do not suggest that designers leave great gaping holes at memorial sites, but perhaps it is worth considering a reconceptualization of the process of site remediation. Upon viewing the deathscape of the First World War battlefields, Sir Edwin Lutyens (1917, as cited in Worpole, 2003, p.166) famously declared that no other memorial was required beyond the blaze of scarlet poppies that had erupted upon the sundered ground.

Between the temporal poignancy of the spontaneous memorial and the polished permanence and manicured landscape of the "official" memorial there may be the locked gates of a construction zone. Providing survivors with private access to the site during the initial phases of construction is a challenge as yet unaddressed by landscape architects. Would the ability to visit the "scar" of the deathsite and participate in its restoration aid survivors in recovery from grief? Certainly the evidence from the roadside memorial case studies suggests this could be so.

Sites such as old rural cemeteries and ancient ruins are attractive because of their phenomenological richness. Indeed phenomenology is often accused of emphasizing the "*long ago* and the *faraway*" (Wylie, 2007, p.182); perhaps this is a side effect of its reflective nature. The ability of materials to acquire a patina and to age adds temporal depth to commemorative sites. This is relevant in the context of grief, death, and landscape, because bereaved individuals may long for the past as they negotiate the transition into a future without the deceased. Through section 4.2 "Strandlines", the temporal and the corporeal are engaged as the narrative shifts backward through glacial time, activating ancient geographies buried below earthly sediments; and then it jump-cuts forward to reflections on the immediately present. Under a phenomenological gaze, all landscape locations seem capable of hosting such a rich analysis. Tilley (1994) observes:

> Places, like persons, have biographies inasmuch as they are formed, used and transformed in relation to practice. It can be argued that stories acquire part of their mythic value and historical relevance if they are rooted in the concrete details of locales in the landscape, acquiring material reference points that can be visited, seen and touched. (p.33)

With its intentions to make meaning from the world, phenomenology, is at its heart a connective philosophy. "The field of appearances, while still a thoroughly subjective realm, was now seen to be inhabited by *multiple* subjectivities; the phenomenal field was no longer the isolate haunt of a solitary ego, but a collective landscape,

constituted by other experiencing subjects as well as by oneself" (Abram, 1997, p.370). What is the lesson here for landscape architects? Delving "beneath the surface" of a particular site can yield surprising insights with potential translation to built form. Lines of recession chronicle the passage of time, golden sweeps of ripening foliage herald the coming of winter, and the beauty of the rose invites the hand despite its thorns.

Touch is the most intimate way that we connect to the world. Section 2.2 "A Fistful of Thorns", and Section 4.2 "Strandlines" both emphasize the corporeal longing of grief. The sensation of wood yielding under chisel, the stroking of the face in the photograph--these gestures connect to absent flesh; they *become flesh*--"flesh as a distance that brings proximity" (Hass, 2008, p.139). This idea extends Cullen's (1961) notion of recession where knowledge of perspective allows the designer to manipulate contrasting concepts of proximity and absence. Incorporating vistas and false perspective in commemorative sites, as in the gardens of Le Notre, makes horizons appear further or closer than reality and activates the ancient metaphor of journey. The horizon evokes absence through emptiness and draws one forward in time to reflect upon what could *become*. "What is meant by emptiness here is rather more like ... silence, clarity, and transparency. Emptiness may resound without sound, may be filled by its potential to be filled, and make open what is complete" (Benedikt, 1987, p.50).

Human touch is not only haptic and embodied. We "touch" the sky with vision, drawing it into experience. "The eye collaborates with the body and the other senses. One's sense of reality is strengthened and articulated by this constant interaction" (Pallasmaa, 2005, p.41). Contrast between the tangible and the imagined awakens all dimensions of touch--both visible and invisible.

> Brushing the dusting of snow aside, names appear from beneath the soft white powder. Looking up, there is nothing to absorb my eye, only spears of endless green turf rising defiant against winter's first strike. Uniform rectangular depressions in the field pool the icy flakes. Sweeping again I reveal the intertwined numbers. I follow the grooves with my index finger. 1935-2004. Until death unites us.

In the wake of tragic death, there is often a desire to claim the landscape as sacred ground. At the deathsite, grief can be addressed through adornment, the remediation of damaged ground, and the designation of the site as a permanent memorial location. Returning to Weiss (1993) these activities could activate cognitive acceptance, where the bereaved acquires a "satisfactory account of the causes of the loss event" (p.280). While traumatic deaths rarely allow one to truly contextualize a loss event, it is likely that the participatory process of converting

death site to permanent memorial gives the bereaved a purpose. In the absence of a body, the formal elements of the proposed memorial design may take on profound symbolic importance as they provide a material presence in the wake of the absence of the loved one.

Following on this, the process of negotiating the memorial form could interfere with Weiss's second phase of recovery, emotional acceptance, where the neutralization of memories of the deceased and association with the death event aid the bereaved in reducing the pain of grief. The attachment to the deathsite is not a sedimented process like the intertwining that occurs with landscapes of home, but one that happens rapidly and emotionally. The sense of entitlement to the memorial location is justifiably fierce. As a nomad space, however, it is an itinerant location for the dead, lying beyond the boundaries of both traditional locations for the dead and the circle of home. Thus the bereaved may enact pilgrimages to the site for significant personal events as well as public commemoration. In the case of the roadside memorial this appears to exacerbate the level of attachment to the site, although the public profile of the location provides purpose to the death. The temporality of the roadside memorial allows for an eventual separation from the site of death unless a continued relationship is desired.

Enacting Weiss's third phase of recovery, identity change, the bereaved relinquishes the site to the forces of nature and commits to new relationships in the life-world (p.280). What remains a question here is the effect of the valorization and permanence of formal commemorative sites on the lived-experience of grief. This question remains beyond the scope of this inquiry and requires additional study. However, what is suggested is that the transitivist relationship between the bereaved and the memorial landscape is intensified through the process of creating a permanent commemorative site. This revelation provides no easy answers for designers engaged in a participatory process, although it does suggest that the site design incorporate elements that emphasize movement and change to facilitate a transitional relationship between the bereaved and the memorial site. Returning to the victim group's objection to the use of scarlet maples in the Flight 93 National Memorial, recall that all growth begins as a seed. Perhaps there may be greater acceptance for spatial gestures that evolve overtime.

The existential theme of spatiality emerges within a continuum of density beginning in Section 2.4 "The City of Earth" and progresses through to a discussion of virtual death in Section 3.4 "Diaspora". The entire cosmos, in one form or another, has housed the dead, but it is earth that is most associated with the gathering of

human remains. For the soldiers that died on the battlefields of Belgium during World War I, the ongoing conflicts literally ground their bodies into the landscape. Similarly the Fresh Kills Landfill provides an unwelcome repository for remnants of victims of 9/11 in New York (see for example Feuer, 2008). Commemorative sites gather the remains of the dead, physically and metaphysically, providing the survivors with a dignified location to mourn the death and celebrate the lives of loved ones. With the passage of time, places such as Vimy Ridge become sites of pilgrimages for those who wish to remember the sacrifices of the fallen. Continued engagement with memorial landscapes through visitation and ritual activities keeps the site alive in the contemporary imagination. At Vimy the proximity of the dead remains palpable adding to the reverent experience of the site, but at memorial locations erected far from the dead they commemorate, the eventual disenchantment of the site is a possibility. Annual Canada Day and Remembrance Day activities at the National War Memorial in Ottawa are now insufficient to discourage errant behaviors at the site. Since 2007, the Government of Canada has instituted a daily ceremonial changing of the guard at the memorial site during the summer tourist season. The fiery red coats of the Ceremonial Guard, the calling forth of orders of assembly, and the sound of marching feet ignite a potential intertwining between the fallen soldiers of long ago and contemporary visitors to the site.

The transitivity of bodies, living and deceased, has been discussed as an embodied experience. For the recently bereaved, or for those suffering a protracted bereavement, the dead may be present as a physical presence within the corporeal experience of the bereaved. For those suffering shame due to the stigmatized nature of the loved one's death or for those without a body to mourn, the redemptive potential of ritual behavior may be interrupted. At the site of roadside death, the bereaved can activate furtive ritual behaviors that create a public presence for the dead, but that allow the bereaved to perform grief in relative anonymity. When the bereaved has completed this phase of grief, ritual behaviors upon the deathsite cease, and the location is relinquished to earth. The implication of this observation is this: If the dissolution of a commemorative site, either physical or symbolic, is not desired, then the site must be programmatically designed to accommodate ritual behaviors. In reflection on the rise in spontaneous memorials, some contemporary memorial designers are programming opportunities for visitors to leave material artefacts at commemorative sites. In some locations, these offerings are carefully removed and catalogued for prosperity. However, this is only one dimension of grief as a transitivist practice.

As a spatial practice, embodied transitivity accommodates a chiasmic intertwining between the living, the dead, and the landscape. This is because the experiential tactic of transitivity incorporates Being-toward-death, facilitating a shift from *chronicity* (Weiss, 1993, p.283) to transcendence from grief. Activating the visible and invisible aspects of experience allows for the bereaved to transition their relationship with the deceased and the deathscape itself. Embodied activities engage movement and the senses, but could also activate the invisible, the imaginary, and the intellect: "the 'touching subject' passes over the rank of the touched, descends into the things, such that the touch is formed in the midst of the world and as it were in the things" (Merleau-Ponty, 1968, p.134). Thus the intersubjective crossing over between self and landscape is a relationship of potential reenchantment allowing the dead to eventually relinquish their grip on the living and find rest within the memorial location.

"Momentoes left at the site are often personally meaningful to the mourner and illustrate the meaning of the event for him or her" (Haney, Leimer & Lowery, 1997, p.560). These memorial gestures are a means of making sense in the wake of a senseless death. It is often a secondary desire of the bereaved to employ the roadside memorial as a means of preventing another unnecessary death. Tay's (2008) study provides evidence that the presence of a roadside shrine does alter motorists' driving behaviors. This particular meaning of the roadside memorial as warning device has been co-opted by provincial and state transport departments and by organizations such as MADD.

In light of Foucault's (1967) spatial theory we might posit that the official co-opting of a roadside memorial site, while an altruistic gesture, has the metaphysical effect of reducing what was once a heterotopic space into one that is now only homogeneous in performativity. All the phenomenological fertility of the site; its temporal fragility and depth; its spatial defiance, the embodied unification between the dead, the bereaved and the landscape; and the transactional relationship that connects site with the spectator is diminished and desanctified, if not extinguished. "The descriptions of phenomenologists have taught us that we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities and perhaps thoroughly fantasmatic as well" (Foucault, 1967, p.2). Memorial landscapes demonstrate extensive phenomenological breadth--existing as physical region, as an imaginary space of depth and darkness, and as the cosmological location of lightness and unification. This spatial complexity allows the commemorative site to host fluctuating conditions within the life-world of the

bereaved.

The design of formal memorial landscapes is potentially enriched and/or constrained by economic, emotional, and political design factors. While the implications of these conditions for practice are beyond this dissertation, an inquiry could be conducted to determine to what degree these contingencies might diminish or accentuate the phenomenological meaning of a commemorative site. Additionally some of the phenomenological effects of a given site evolve over time as the memorial becomes incorporated into private grief and public life. Lessons learned from the roadside memorial illustrate the fecundity of multiple layers of meaningfulness at a given memorial site. Attaining this richness could be an aspiration for landscape architects involved in memorial design. When faced with the politics surrounding contemporary commemoration, designers need to provide substantive arguments for incorporating qualitative intentions into memorial landscapes. It is hoped that the implications arising from the phenomenology of grief and the case studies of roadside memorials illuminate a means of doing so.

The relationality between the self and other, the self and the dead, and the bereaved and landscape, grounds this inquiry. Reflecting now on the implication of this, I come to a simple but revelatory truism--that recovery from grief *is* optimized by encounters with landscape. While this may be somewhat obvious to landscape architects, theorists, and philosophers inquiring into and expressing the relationship between grief, death, and landscape, it is notably absent from bereavement literature. Grief counseling, despite the many theoretical veils described within this document, is primarily conceived as a means of restoring healthy social relationships in the wake of a primary human loss (see for example Rosenblatt, 1993). Despite the successes of these approaches, questions and anomalies remain. Psychosocial transition (Parkes, 1993, for example) is paradoxical because the search for meaning following traumatic loss is complicated by the absence of the deceased. Additionally, bereavement theorists acknowledge that studies of grief resist definitive conclusions; factors such as complicated and protracted grief, the "loss effect" (Stroebe & Strobe, 1993), and failure to recover from grief confound predictions regarding the normative duration of grief.

I think we can all agree that grief requires an outlet. For example Gilbert's (2006) study provides her with a means of working through grief, but in doing so, also bestows a significant contribution to the literature on grief, dying, and death. Grief is an intrusion that brings a sense of disorder and violence to the bereaved. This *wild Being* can be marked by the haunting corporeal presence of the dead

and by the bereaved's withdrawal from civic society--a desire to dwell as *l'être sauvage* on the dark emotional fringes between life-world and death-world. The roadside memorial provides for a transactional relationship between the living, the dead, and the landscape that accommodates wild Being in a variety of ways. The maker of the site conducts an activity outside of social norms, creating an outlaw site in the landscape upon the location of a death. The presence of the dead in this scenario spans two locations: The first is situated within the embodied experience of the bereaved and the second is possessed by the landscape upon the memorial site. Unlike a photograph or an empty chair, the landscape exhibits a relational generosity that allows the bereaved to potentially relinquish the corporeal specter to its care in perpetuity. In exchange, we acquire a piece of the landscape, providing a place for the dead to dwell within our memory and imagination:

> Outside there was a wall of silence, inside an unending tempest--the howling presence of absence. And even now, having emerged altered but intact, I too am silent in the face of others' grief, for fear of unleashing this fury once more. But in landscape my wild being is free to awaken. The relationality of self and landscape is never tame, but in this intertwining, grief has turned to acceptance. Now the sound of migrating geese and the turning of the autumn leaves is more likely to invoke a gentle memory and a bittersweet smile rather than the ache of longing.

Gardens are one of the most intimate ways we connect with landscape. Certainly landscape architecture is not merely about plants, but is there any professional group of designers better positioned to initiate plantings in public landscapes in a thoughtful and provocative way? The incorporation of gardenesque elements in commemorative landscapes acknowledges the *orbit* of time because in the garden, life and death, growth and decay, are intertwined and ever-present. Gardens ignite the senses: Flowers delight the eyes and fill the landscape with scent, the sounds of sweeping grasses are calming and enclosing, fruiting shrubs mark the passing of the seasons and attract wildlife to the site, and the branches of trees become etched in cobalt shadows upon the snows of winter. Landscape architects have relinquished the original pleasure grounds, the cemetery, to the tyranny of the lawn tractor. In the absence of any means of attending to memorial sites and cemeteries, is it any wonder that the bereaved feel compelled to erect gardens on street corners?

Of course gardens do not always require flora and foliage to be gardens. A recent project illustrates this concept well. The addition to the Nieuwe Ooster Cemetery, in Amsterdam, by Karres en Brands landschapsarchitecten appears to translate the colourful ribbons of cultivated tulip fields into a series of unique planting beds for the dead (Figure 6.1 & Figure 6.2).

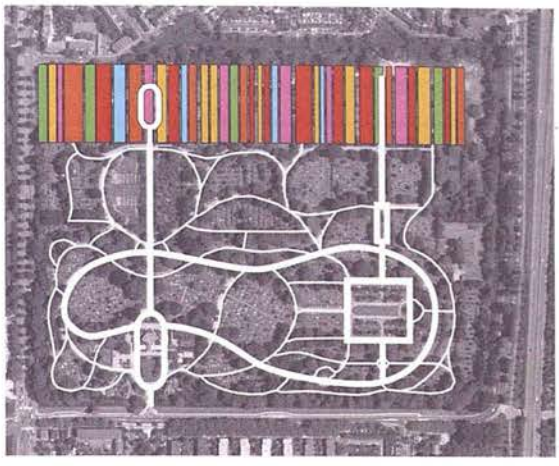


Figure 6.1. Concept diagram. Nieuwe Ooster Cemetery, Amsterdam. Karres en Brand landschapsarchitecten.

Figure 6.2. Nieuwe Ooster Cemetery, Amsterdam. Karres en Brand landschapsarchitecten.

Figure 6.3. "Herinneringen Verlicht". Nieuwe Ooster Cemetery, Amsterdam, Photographed on October, 28, 2009

> Karres en Brands studied their own culture's ideas on death and remembrance thoroughly and decided to provide not only a wider variety of places for burial but also an expression of equality. Parallel strips define the positions of the graves, which are all equal, without any prime locations as in the past. Yet they differ in features such as grass, paving, or stone slabs, hedges in front or a row of trees alongside. Special forms of burial are provided for with a strip of water that holds cinerary urns and with a cinerarium wall. The wall is a very expressive architectural object where visitors can enter and find various intimate spaces open to the sky. (Diedrich, 2006, p.56)

Vaults are expressed as a series of overlapping squares rising from the ground plane. Urns can be placed in tall bookcase-like repositories or deposited in an elegant pond. Once a year a celebration, Lights of Remembrance (Figure 6.3), is held, turning the garden for death into a magical underworld of colour and light.

Although we indeed live in an era of memorial inflation (Long, 2007), there is a continual desire and a need to locate the dead in landscape and to provide the bereaved with a place to mourn and to commemorate the dead. Encounters with memorial landscapes, at a range of scales, assist the bereaved in waking into nearness. Just as the small individual memorial on the roadside hijacks our glance, larger scale memorials could invite our presence by providing enduring places for mourning and for delight. Unlike the silken flowers of the roadside shrine, gardenesque elements in the commemorative memorial will not crumble to dust, but in their seasonal waxing and waning they reflect the undulations of grief and the regenerative power of landscape.

A colleague recently reported that the memorial site at Kingston Row and St. Anne's Road where two men, Raymond Kereluk Jr. and Bernie Vachon, died is active once more. The woman who struck the two men with such force that their bodies were projected 25 metres from the crash site was recently fined $3,000 for her role in their deaths (Santin, 2009). For those who tend the deathsite, mourning is ongoing, but for others who merely wish to cross the street or take the bus, the lingering presence of death in the landscape is disruptive and disturbing. While I have become enchanted by the phenomenological possibilities of the roadside memorial, I do not look out my window every morning and view one, nor have I ever lost a loved one in a way that would cause me to create such a site. For those for whom the presence of death in the public landscape is a rupture to their sense of peace, I provide no easy answers. Like the twilight beauty of *the gloaming*, the temporality of the roadside memorial is one of its most redemptive features. By design, the roadside memorial should fade away and release the dead to landscape and return the bereaved to social life once more. To dwell on the roadside in perpetuity is a tragic fate, even for the dead. Perhaps facilitating continued bonds between the tragically dead, the bereaved

and landscape in a less public, but equally transactional location could be a strategy for bereavement counselors. However, the persistence of grief in the wake of tragic death is a difficult condition to remedy. Some bereaved find meaning in advocacy, or lobbying for a cause, others remain lost and fixated on the horrid circumstances of death. I believe that landscape architects can play a role in assisting the bereaved in recovering a sense of wholeness through the considered design of memorial sites at a range of scales. The demand for the public marking of individual death sites calls for subtle solutions that are meaningful to the bereaved but equally sensitive to those who wish to conduct their day-to-day affairs in a prosaic landscape (Figure 6.4). Eventually for the spectator, these small insertions into the everyday landscape might become invisible. In sites of collective loss, however, the demand for commemoration is unlikely to diminish. Landscape architects are well positioned to find ways of symbolically healing these ruptures in the landscape while creating sites whose relevance exceeds the commemoration of the tragic event. Finally, there is a need for landscape architects to repossess and reenchant the traditional repository of the dead--the cemetery. The tactics of *transitivity*, *fields of care*, *the new wilderness*, and *rupture* offer four phenomenological strategies for landscape architects to consider in accomplishing this task.

Figure 6.4. Roadside memorial cairn and garden for Kevin Stoddart 1979 - 1998, Inverinate, Scotland.

Dominant Existential Theme	Intention	Evocative Metaphors	Experiential Tactics	Precedents	Relevant Characteristics
Corporeality	Stimulate intertwining between human body and landscape "body". Evoke haptic sensations. Movement & touch prioritized.	Constriction Recession The Scar Qualities of depth Withdrawal The long ago & far away The journey	Transitivity	The Vietnam Veterans Memorial. The Counter-monument movement. The Pentagon Memorial Sky Garden. John F. Kennedy Memorial at Runnymede. Little Sparta. Xulf 9/11 Memorial.	The landscape is visibly scarred. The invisible is brought once more to speech. Materials gather a patina and repository elements invite intimate engagement. Form suggests an individual presence. The journey evokes the passage of life, death, and spirit. *Prosopopeia*--the landscape speaks. The journey terminates in a space of ambiguity and discovery. Relics of trauma become substitute bodies.
Spatiality	Disrupt known ways of seeing and experiencing landscape.	The Rupture Terrain Vague The *hortus mori*	Rupture	Warriston Cemetery. The landscape of Giby. Atwood's Group of Seven. The Memorial to the Murdered Jews of Europe.	Nature as a wilding. Discourse reveals the dark history of the site. The landscape becomes the dead. Terror and hopelessness--the dead and the living become lost to landscape.
Relationality	A continuum of attachment to the deathsite is cultivated. The discursive relevance of a site continues through all phases of grief for mourners and yet facilitates potentially significant experiences for visitors to the site.	Undulation--recognition of the variability of grief. Recognize the role of landscape in the potential mediation of grief. Create places of gathering where communality can be experienced.	The New Wilderness	Commonwealth war graves. Anti-Memorial to Heroin Overdose Victims. Road-as-Shrine.	Spatial characteristics emphasize peace in the wake of violent death. Significant objects, tombstones, cairns, monuments recognize the individual and honour sacrifice for nation. Socially repatriate invisible populations. Evoke seasonal aspects of the landscape to stimulate a changing relationship with the memorial site.
Temporality	The dead are placed within a field of perpetual care. The caretaker may be an individual, an organization or corporation, visitors to the site, or the landscape itself.	Significant forms, symbolic objects, and elements of materiality transmit a varied range of temporal scales.	Fields of Care	Tomb for the Brion's The Lawn Cemetery. Woodland Cemetery Diana, Princess of Wales Memorial Fountain	Use of stone and formal elements constructs site of honour and privilege for the dead and connotes caretaking in perpetuity. Time is denied. The ubiquitous landscape discourages attachment. Expression of linear time (the journey), cyclical time (cycles of nature), cosmological time (contrast of horizon--earth to sky). Water as life and element of delight. The public become caretakers of memory.

Table 6.1. Phenomenological qualities of the existential themes and the experiential tactics.

6.1.3 The reenchanted field

> Landscape becomes a text when the reader intends to respond. (Smith, 1992, p.79)

The roadside memorial delineates a site to gather the experience of death, providing a script in the landscape from which one can attempt to conjure meaning. Interpretations are prone to shifts over time and context; alternatively the memorial site might be a place of absence, of terror, of political action, of repose. Sometimes it is all those things all at once.

> We might even suggest that any single place is a process of such interpretations and superimpositions, whose scale, force and rhythm are engaged in an ongoing movement of shifts, rolls and waves, all of which generate new senses of place, or new senses of the same place. (Dean & Millar, 2005, p.20)

As Berman (1984) describes, for many years, science has been viewed as the most authorative, or authentic means of reading the world. Constructions of nature, of which landscape architecture is inescapably a form, have in his view suffered from an "alienated consciousness" (p.3). Since the rise of rationalism in the late 1500's, science has,

> Pictured a world in which every event was determined by initial conditions that were, at least in principle, determinable with precision. It was a world in which chance played no part, in which all the pieces came together like cogs in a cosmic machine. (Toeffler, 1984, p.xiii)

Death, particularly tragic sudden death, denies precision and a sense of cosmic order throwing the lived-world into chaos. As the events of 9/11 have shown us (Huyssen, 2003; Simpson, 2006), there is no singular truth to be found in the interpretations of such events. Truth is a slippery entity; meaning is bound in language and shifts through time. We dwell in the postmodern era where contemporary thinking throws the very idea of a single "truth" into question. According to Barnes and Duncan (1992):

> Postmodernism in this sense is an attack on modernist epistemology and its search for truth. It is anti-foundational, rejecting the totalizing ambitions of modernist social science. All metanarratives are to be deconstructed. This is an extraordinarily radical epistemological position, for if taken seriously and not recuperated to modernist social science, as is so often the temptation, there can be no reconstruction, only deconstruction. Postmodernism as an epistemology is inescapably both radically relativist and nihilistic. (p.250)

Truth, like Caleb Gare's chattel in Ostenso's (1925) novel *Wild Geese*, cannot be possessed. "Harder to accept is the idea that there is no great truth about the world to be revealed" (Barnes & Duncan, 1992, p.249). Truth is interpretive, knowledge and meaning are not static; they are dynamic in form--shifting in relationship to varied contexts. Truths shimmer on the surface of experience. As Dewey (1934) notes:

> The experience, like that of watching a storm reach its height and gradually subside, is one of continuous movement of subject-matters. Like the ocean in the storm, there are a series of waves; suggestions reaching out and being broken in a clash, or being carried onwards by a cooperative wave. If a conclusion is reached, it is that of a movement of anticipation and cumulation, one that finally comes to completion. A "conclusion" is no separate and independent thing; it is the consummation of a movement. (p.38)

In the wake of tragic death is a response that is relativist and nihilistic appropriate to commemoration? The risk of abstracting experience and obfuscating the pathos of grief can result in memorial forms that are neutral to the point of obscurity. And yet a visceral response that captures the horror of an event and the seemingly random occurrence of death could provide no solace and would force victims to relive the terror of grief and death in perpetuity. Landscape architecture is the "consummation of a movement", like the moments in nature and human experience that its practitioners strive to represent. Landscape architecture is so much more than the politics and economies that often drive its formulation. In memorialization it is the place that harbours memory and houses the dead. Michaels (2009) reflects:

> How much of this earth is flesh?
> This is not meant metaphorically. How many humans have been "committed to earth"? From when do we begin to count the dead--from the emergence of *Homo erectus*, or *Homo habilis*, or *Homo sapiens*? ... Or, for the sake of statistical "certainty" alone, shall we begin to count the dead from about two centuries ago, when the first census records were kept?
> Posed as a question, the problem is too elusive; perhaps it must remain a statement: how much of this earth is flesh? (p.22)

Landscape, it is clear, is a complex matrix for thought, description, action, and of course, dwelling by both the living and the dead. When we truly open our eyes to the narratives embedded in any particular place, we become aware of the evolving layers of culture and nature, and the ramifications of our continued impact on the land and on experience. In landscape architecture we define this impact by invoking the word *intervention*. For many practitioners of landscape architecture this act of imposing change upon a site defines the discipline. But how do we interpret and represent experience? As Olin (1997) ponders, "What does *landscape* mean?" (p.117). Gather a group of proponents of divergent strands within the discipline together in a room and debate is bound to occur. Often those who define the discipline through technical skills or hard science demand that landscape architecture convey clearly defined disciplinary boundaries. These factions feel confident in their demands, for a hegemonic position is often historically, politically and economically sanctioned more frequently than an interpretive stance. Modern discourse with its insistence on "truth through authority", is still embedded within all the disciplines of design. More (1992) observes, "Truth is a stopping point asking for commitment

and defense" (p.146). Fortunately the field of landscape architecture also includes practitioners, educators, researchers, and philosophers who portray the discipline as expansive and inclusive, who embrace complexity and ambiguity, science *and* experience, and who acknowledge the inescapable interdisciplinary nature of landscape architecture. It is essential that we honour our divergent voices.

> The medium of landscape design is as diverse and simple as life itself. It is sensual and phenomenal; it has form that is both finite and infinite in its variations. ... Each one of us must come to some understanding for ourselves of landscape design's properties and processes. We are dealing with what is eternal and at the same time mutable. (Olin, 1997, p.117)

A reenchanted field of landscape architecture is respectful of divergent positions. As an approach to commemorative design, reenchantment engages processes and built forms that are inclusive of a range of knowledge sources, including personal experience. Phenomenologist Max van Manen (1990) has identified that all human experiences embody existential elements or themes of spatiality, temporality, relationality, and corporeality. Following an analysis of the literature on memorial landscapes, the testimony of grief, and the case studies of roadside memorial sites, a series of experiential tactics that incorporate themes arising from experience of death, grief, and landscape emerge. These four tactics, each in turn, exhibit dominant characteristics reflective of van Manen's existential themes. The tactics are the culmination of knowledge gleaned from divergent epistemological sources within the inquiry. As a way of conceptualizing their utility to practitioners, each has been discussed within the context of particular commemorative landscapes.

The idea of reenchantment is endemic to the work of art critic Suzi Gablik (1991) who desires a "return of soul" to cultural practices. For Gablik, reenchantment "refers to that change in the general social mood towards a new pragmatic idealism and a more integrated value system that brings head and heart together in an ethic of care, as part of the healing of the world" (p.11). Crafting memorial landscapes is one method by which we acknowledge care. Caring is soulful. "The intellect wants a summary, meaning ... but the soul craves depth of reflection, many layers of meaning, nuances without end, references and allusions, and prefigurations" (Moore, 1992, p.235). An experience of reenchantment within a commemorative site is optimized through the design of memorial landscapes that are sensorial and participatory, and that create opportunities for "soulful" experiences for visitors. For the bereaved this experience could be cathartic; for others it may educate, be memorable, or particularly moving.

To review, within this study reenchantment has several purposes. In the first instance, reenchantment is directed towards experience. Grief is a profound state with many emotional, physical, and spiritual ebbs and flows. Yet memorial landscapes are often comprised of permanent, fixed forms. Witnessing the subject of the inquiry achieve reenchantment in the wake of tragic loss could alter the way we temporally conceptualize commemorative form. Reenchantment also refers to the role of the landscape itself. As Corner (1999) observes, landscape shares "an inextricable bond with cultural ideas" (p.7). The notion of a reenchanted landscape recognizes the reciprocity of landscape within human experience. An experience of reenchantment is conceived as a phenomenological state where mind and body come into a state of intertwining--ecstatic, redemptive, or otherwise--with the memorial landscape. Finally, reenchantment is directed towards the cultivation of a body of knowledge that is holistic, and participatory, acknowledging the importance of experience in understanding the implications of memorial landscapes. A reenchanted disciplinary field would be inclusive of many epistemological forms and accepting of diverse ontological stances.

6.2 Reflections on the Methodology: Phenomenology and Landscape Architecture--A Good Fit?

> I have cultivated the good fit of phenomenology as a philosophical underpinning for an anthropology of experience and for poetics as a way of knowing and communicating experiences of being-in-place. ... Unlike the prerequisites for scientific discovery and representation, phenomenology, poetics, and an anthropology of experience put the observer upfront in the interpretive equation as an active participant. (Brady, 2005, p.1005)

Established scholars in the design disciplines such as Wines (2004), Pallasmaa (2005), and Howett (1993) have called for the inclusion of subjective, embodied, and phenomenological inquiries as a means of providing the "foundation for more humane and harmonious environmental design" (Seamon, 1993, p.5). Seamon observes that a phenomenological approach can assist in providing "holistic environmental experience[s] that would incorporate other senses besides sight and give people the opportunity to participate with landscapes more thoroughly, particularly in terms of bodily and emotional encounter" (p.4). Throughout this research I have continually sought to ground the experience of grief in landscape. This was never a forced entanglement because as Seamon observes, the "tacit reciprocity between the built environment and human experience is a central

phenomenological insight" (p.5). This proclivity toward the phenomenological experience of landscape is not only reflective of my professional designation as an educator in landscape architecture; it is the product of a life nurtured through an intense and life-long engagement with landscape. Landscape is for me, a place of being, of knowing, and a medium for expressing that knowledge through teaching, research and design. "Being-in-the-world is anchored in lived-space, thus lending it an ontological significance. ... Lived-space is firmly anchored in the nature and structure of the human body and the potentialities for action" (Dovey, 1993, p.249). This idea of lived-space is characterized by the chiasmic positioning between body and world. In this we cannot speak for landscape, nor landscape for us, rather we speak *through* landscape for it is intertwined with us. Our gift to landscape is language, the ability to bring to speech place and experience. Merleau-Ponty (1968) states "language is everything, since it is the voice of no one, since it is the very voice of the things, the waves, and the forest" (p.155).

This desire to create a "shared language" is the thrust of Meyer's (1997) discussion regarding the expanded field of landscape architecture. It is the speaking subject standing upon embodied, sentient ground that allows for the dissolution of perpetual bifurcations within the field of landscape architecture. These binary oppositions limit growth and trap the field in a state of stasis (Hohmann & Langhorst, 2005). "One goal of scholarship, therefore, is to construct legitimate alternatives to the limiting binary terms that modern society has adopted to describe relationships between landscape and architecture, nature and culture, female and male, nature and man" (Meyer, 1997, p.169). Though Meyer does not specifically speak to phenomenology as potentially providing an alternative scholarship, her work is evocative of Seamon and Mugerauer's (1985) discussion of the "good fit" of phenomenology for inquiry into people/place relationships:

> A phenomenology of environment and place examines three major themes: first, the essential qualities and interconnections of human environmental experience; second, essential qualities of environment, such as sound, topography, light, and spatial qualities, which promote a particular character of place and landscape; third, the larger context of societal and symbolic environments fundamental to place. (p.5)

Corner has long been concerned with recovering landscape's symbolic, revelatory, metaphysical, and mythopoetical attributes.

> The belief in human progress and mastery over nature ... has ... promoted an often brutally mechanistic, materialistic, and impersonal world, a domain in which the potential creativity of both nature and culture is diminished to dull equations of utility, production, commodity, and consumption. (1997, p.89)

The poetic, aesthetic, and interpretivist turn attributed to phenomenology

by Willis (1991) addresses Corner's desire to awaken a radicalized subjectivity that re-unites humanity and wild nature through *practices of the wild* (p.105). Certainly within this inquiry there has been a conscious attempt to listen deeply to the gathered landscape, both wild and cultivated. This attentiveness towards the emotional aspects of *being* within experiential realms, is additionally concerned with divining insights from the presence of death within particular landscapes. Within the textorium, these revelations are at times metaphysical and mythopoetic, however insights from more prosaic sources are interwoven. The inclusivity demonstrated by this inquiry is in keeping with van Manen's practical hermeneutic phenomenology, which is directed towards informing actions within domains of human experience. Willis (1991) is critical of this orthodox approach, which he believes reduces the ability of intuitive insights into experience to "speak directly for themselves" (p.182). However, I believe the practical aspect of this phenomenological approach has appeal to members of the field of landscape architecture who are seeking a methodology to express qualitative aspects of landscape experience. Indeed the translation of phenomenological insights into commemorative landscapes activates Willis's desire for the "metaphorical communication of primary experience through a creative medium which is the heart of phenomenological inquiry itself " (p.182).

This inquiry has been at times painful to write; indeed as one early critic accused, the writing has been "cathartic", unabashedly allowing me to make meaning from grief. In addressing Willis's criticism I reiterate the aim of this inquiry is to address the absence of subjective accounts of landscape experience within the discipline of landscape architecture and to be useful to designers, educators, and researchers interested in commemorative design. The intertwining of discourses within this inquiry is intended to be epistemologically generative, or as Corner (1997) states, to "invent alternative forms of relationship between people, place, and cosmos" (p.82). However, it has also been my desire to create an evocative text, one that might itself become an experience of sorts.

The ordinary landscape can provide an alternative site through which to investigate the dialogical relationship between self and world. For Lewis (1979), insights into the vernacular landscape supply understandings regarding the cultural context of places. Through deep readings of the ordinary landscape, we can learn how to narrate place, bringing our findings to expression through the language of landscape architecture. Lewis's axioms omit the agency of the individual within the interpretation of given contexts. However, I found myself inescapably woven into the everyday places within the regional case studies of commemorative sites. Erdrich

(1988) asserts, "By the close study of a place, its people and character, ... we come closer to our own reality" (p.43). It is impossible to write and reflect upon these locations and experiences without writing myself into the narrative. In turn, through reflective inquiry, I have come to know self, landscape, and cosmos on deeper levels. I am of this place: "Every landscape is a hermetic narrative: 'Finding a fitting place for oneself in the world is finding a place for oneself in a story'" (p.33). In Lewis's (1979) final axiom, the Axiom of Landscape Obscurity, the inquirer is directed to deeply consider the questions to be asked of particular environments. Returning to the place of the subject in the lived-world, perhaps the most important question to be asked, whether researching or designing a place is not "Who will care?," but rather "How do I belong here?" In designing memorial landscapes, we speak for those who cannot, for heroes and for victims of tragic circumstances, for the roaring silence of the unjust dead. To do so we must deeply question our own positionality in regards to grief, death, and landscape. Phenomenological inquiry provides only one humble means of doing so, but one that I believe has illustrated its utility throughout this inquiry.

6.3 Validity of the Inquiry

In Brown's (1992) review of van Manen's approach to phenomenology, he praises the beauty and poetry of phenomenological studies executed in the spirit of van Manen's teachings, but in contrast to Willis (1991) who questions the practical turn in van Manen's work, Brown is critical of his reliance on *narrative* over *method*. "The difficulty for interested readers is that these essays usually shield them from the concrete processes the researcher may engage in conducting the study" (p.62). For Brown (1992), van Manen's *methods* constitute "an inside perspective into the basic philosophical and methodological processes ... [of] this type of research and writing" (p.62). Validity of the textorium, according Brown's perspective, is provided through evidence of the method--traces of the "various twists and turns taken by the researcher in framing the final description" (p.62).

Cole and Knowles' (2001) criteria for assessing the qualities of "artful" scholarship are more explicit in this realm and can provide guidance for those seeking a more concrete means by which to judge the textorium. According to Cole and Knowles, standards for the "veracity of knowledge claims is tied to purpose and method" and are "context" dependant (p.213-214). This statement unfortunately

returns us to van Manen's (1990) anti-criteria of phenomenological evaluation where validity resides in the thing-of-itself, and therefore provides little insight for those less versed in phenomenological methods. However, based on a review of prominent "life history" research, Cole and Knowles (2001) do posit the following criteria as guidance for evaluators of this form of intimate inquiry. The criteria include: intentionality, researcher presence, methodological commitment, holistic quality, communicability, aesthetic forms, knowledge claims and contributions (p.215-217). In the following I will review each of these in reflection of this inquiry.

The criterion of *intentionality* stands upon the principle that all research is "driven by moral commitment", that is the desire to: "advance understanding about the complex interaction between individuals' lives and the institutional and societal contexts within which they are lived...to contribute to the creation of more just and dignified explorations and renderings of the human condition" (p.215). The experience of grief, as the textorium has demonstrated, is multifaceted and complex. While grief within an individual life-world is often desolate and isolating, expressions of grief in the landscape are on the increase. Although the makers of roadside memorials typically remain anonymous, designers working on contemporary memorial projects are very likely to be working with survivor groups. I would hope that exposure to the nuances of grief and its redemption through landscape might assist designers in creating "just and dignified renderings" of events of tragedy and loss (p.215).

The standard of *researcher presence* not only acknowledges the subjectivity of the researcher, it demands attendance within the text. The use of "I" in the phenomenological text is valid in accounts of subjective experience; to attempt to disguise the self would be inauthentic. For Cole and Knowles (2001), this presence includes "reflexive self-accounting" and following Brown (1992), requires the inquirers to "reveal the intersection of a researcher's life with that or those of the researched" (Cole and Knowles, 2001, p.215). This notion of intersection references passages in the textorium where experiential text, both mine and others, mingles with empirical research. The inquirer is invited to write in an authentic voice rather than follow a prescriptive or disciplinary style; in this, the "signature or fingerprint" of the researcher provides for his or her unique presence to be "felt" by the reader (p.215).

Van Manen (1990) observes, "We are not reflexively conscious of our intentional relation to the world. Intentionality is only retrospectively available to consciousness" (p.182). Returning to the notion of "reflexive self-accounting" (Cole & Knowles, 2001, p.215), I might paraphrase this by saying "to know others, one

must reflect upon one's self". For Brookfield (1995), this self-accounting is both compassionate, critical and communal--essential attributes for landscape architects engaged in commemorative design, but equally important to practitioners regardless of field, and to educators in particular, to whom he aims his inquiry (See also Schön, 1987). Critical reflection is not only autobiographical, but is directed towards understanding relationships with students, colleagues, clients, and even with the research texts we engage within our inquiries (p.29-39). The rewards of a reflexive attitude include the recognition of one's own ideological stance, the revealing of previously unquestioned and possibly hegemonic practices, and the understanding that we are all in a state of continual becoming--this requiring a position of humility towards dealings with others (p.40-42). Brookfield metaphorically describes critical reflection as "a matter of stance and dance" (p.42). The stance element describes how we position ourselves in response to the subjects of inquiry, while the dance element suggests, in Brookfield's view, that the interrelationship between self and subject is one of experimentation and risk. The notion of dance also suggests collaboration and co-creation. Self-reflexivity is therefore directed towards increasing the sense of authenticity, connectivity and intertwining in our dealing with self and other--whether that other is landscape or fellow beings in the life-world.

The phenomenological process of van Manen' (1990) *Researching Lived Experience* guides the formation of the textorium and provides directives for the evolution of the case studies and the development of experiential tactics. This action addresses the *methodological commitment* criteria of Cole and Knowles' model. Here the researcher is required to evidence "principled process and procedural harmony" (Cole and Knowles, 2001, p.216). The phenomenological method provides guidelines rather than rules. The composition of the testimony of grief follows the fluidity of thought as the author unlocks the experience under study. However, the existential themes put forward by van Manen remind me to remain ever cognizant of the temporal, embodied, relational, and most particularly the spatial aspects of the experience of grief. Writing experiential text, like any creative pursuit, cannot be predicted and controlled, but without some sort of procedural directive, the text can deteriorate into chaos. "Unless the researcher remains strong in his or her orientation to the fundamental question or notion, there will be many temptations to get side-tracked or to wander aimlessly" (van Manen, 1990, p.33). A phenomenological inquiry is not just thinking about a particular experience, but is directed towards making meaning of it. Cole and Knowles (2001) state "we write *for* meaning rather than *to record* meaning" (p.213).

What van Manen (1990) describes as "balancing the research context by considering parts and whole" (p.33), Cole and Knowles (2001) name *holistic quality*. "[A] high level of authenticity that speaks to the truthfulness and sincerity of the research relationship, process of inquiry, interpretation, and representational form" demonstrates the holistic quality of a text (p.216). Van Manen (1990) directs the researcher to retreat from the text and view it from an alternative vantage. This engages the craft of the inquirer, to create a critical distance from the intimacy of the textorium so that its purposes as a research text can be fulfilled, but to do so without losing the characteristics of its emotional resonance and evocative qualities.

The *communicability* of the inquiry addresses issues of audience. The textorium is designed to appeal to the "hearts, souls, and minds of readers" (Cole & Knowles, 2001, p.216). It is intended to gather community and to discourage dispassionate readings, much in the same way that a memorial landscape is intended to function. There is a desire to forge connections to, and to increase understandings of, the experience under scrutiny. The textorium is intended to have an evocative quality and a high level of *resonance* for "audiences of all kinds" (p.216). This inquiry is directed to increasing understandings of landscape commemoration by investigating the connection between grief and its manifestations in the landscape. While the study is intended to inform designers, researchers, and educators in landscape architecture, the research could have appeal to others working within related design fields or with survivors of trauma in specialties other than landscape commemoration.

Cole and Knowles do direct the inquirer to be mindful of the emotional responses that the text potentially elicits. At the time of this writing the text has not yet entered the public realm and so its affective qualities cannot yet be gauged. There were many times in the writing that I lost confidence with my material, and then I would see a memorial on the highway, or read an inflammatory attack in the newspaper directed to those who mourn in public. I would then remember the silent terror of grief and renew my courage to write. My audience is not just the tragic dead and their survivors, for this work is born in and directed toward landscape architecture. Does it resonate within the discipline? I have yet to find out. Van Manen (1990) cautions:

> However, sooner or later one must test one's insights against those who belong to the tradition of one's subject of study. And it is then that a researcher becomes aware of as yet unformulated or unsuspected specifications and dimensions of meaning. In this way the work of others turns into a conversational partnership that reveals the limits and possibilities of one's own interpretive achievements. (p.76)

The evaluation of the textorium as an *aesthetic form* addresses issues of quality and appeal (Cole & Knowles, 2001, p.216). While this research inquiry neither declares itself to be a work of art, nor to be artful, this criterion evokes Dewey's (1934) discussion within the classic work *Art as Experience*. For Dewey, the artefact is ever fluid within the life-world, for with each new encounter it is reborn.

> In an experience, flow is from something to something. As one part leads into another and as one part carries on what went before, each gains distinctness in itself. ... Because of continuous merging, there are no holes, mechanical junctions, dead centers when we have an experience. There are pauses, places of rest, but they punctuate and define the quality of movement. They sum up what has been undergone and prevent its dissipation and idle evaporation. ... In a work of art, different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear and lose their own character. (p.38)

For van Manen (1990), the phenomenological text evolves an identity of its own. This is what allows the inquirer to view the text at a distance and to bracket the experience that he or she attempts to capture. However, while language "concretizes our understanding of the world" it remains incomplete (p.128). "In research as in life as in art, there is no possibility of completeness, certainty, or closure. Representations of life, in research and in art, can only be partial" (Cole & Knowles, 2001, p.212). It is the openness of the text that allows for others to be present within and to experience the textorium. Cole and Knowles caution the researcher that the form of the text should not, however, obfuscate its function. It must remain oriented to the "intellectual and moral purposes of the research: judgements about the quality of the art form cannot take precedence over the inquiry's purpose" (p.217).

> The besetting sin of interpretive approaches to anything--literature, dreams, symptoms, culture--is that they tend to resist, or to be permitted to resist, conceptual articulation and thus to escape systematic modes of assessment. You either grasp an interpretation or you do not, see the point of it or you do not, accept it as self-validating, or, worse, as validated by the supposedly developed sensitivities of the person who presents it. (Geertz, 1973, p.24).

This brings us to Cole and Knowles' (2001) criteria for *knowledge claims*. The defining characteristics are worth quoting at length as they clearly define the conceptualization of *truth* within an inquiry such as this.

> Research is about advancing knowledge however "knowledge" is defined. As researchers, we make claims about what we have come to know through our work and we do this in a variety of explicit and subtle ways. Our stance rejects any notions about the possibilities of an absolute and objective Truth and relieves the researcher of any responsibilities for making knowledge claims that are conclusive, finite, and universal. Any knowledge claims made must reflect the multi-dimensional, complex, dynamic, intersubjective, and contextual nature of human experience. In so doing, knowledge claims must be made with sufficient ambiguity and humility to allow for multiple interpretations and reader response. (p.217)

In response I observe that the work of "human science" is not easily accomplished.

Accessing lived-experience can be painful, unsettling, and risk-taking both for writer and reader, and *assessing* the product of this writing provides challenges for the adjudicator more accustomed to instrumentalist standards. This work does provide some directive for others who may wish to undertake this form of research. One might hope that it leads by example. It does not say to the practitioner of landscape architecture, "Here is how to design a memorial space;" nor to the researcher, "This is everything you need know about grief and landscape." Within the poesis of the textorium is embedded an attempt to delve deeply into the nature of the human experience of grief, death and landscape. Brady (2005) affirms, "But a poetic stance ... always starts with the truth of raw experience, with life as lived and seen from the inside, from the role of the participant" (1003).

Finally, for Cole & Knowles, (2001), the *contribution* of the textorium is related to both theoretical and practical concerns.

> Sound and rigorous inquiry has both theoretical potential and transformative potential. The former acknowledges the centrality of the So What? question and the power of the inquiry work to provide insight into individual lives, and more generally, the human condition while the latter urges us as researcher to imagine new possibilities for those our work is about and for. (p.217)

Returning to van Manen, a phenomenological text should be judged on the questions it raises within your own heart. Van Manen (1990) states:

> To present research by way of reflective text is not to present findings, but to do a reading (as a poet would) of a text that shows what it teaches. One must meet with it, go through it, encounter it, suffer it, consume it and, as well, be consumed by it. (p.153)

If in the reading of this makes you feel closer to an understanding of what it means to be human, to experience death, and to grieve for a loss; to live upon the earth and to engage with landscape to become whole once more, then it has merit. "Who will care about your work?" I was asked at the beginning of this process. This question stymied me for a long time. Caring is not something I can make another do, but within my role as an educator of landscape architecture, I can hope to cultivate care in others. To paraphrase Brady (2005), to tell a story is to teach it (p.1002). Do we not all want someone to care about the places we design, the students we educate, the research we initiate, the world we dwell within? This work is created in curiosity, in caring, in love. All human creation should be.

> In doing research we question the world's very secrets and intimacies which are constitutive of the world, and which bring the world as world into being for us and in us. Then research is a caring act: we want to know that which is most essential to being. To care is to serve and to share our being with the one we love. We desire to truly know our loved one's very nature. And if our love is strong enough, we not only will learn much about life, we also will come face to face with its mystery. (van Manen, 1990, p.5)

6.4 Reflections on the Textorium

Writing, reading, and reflecting on the textorium provide potential insights into the experience of landscape memorialization. Bringing to speech the lived-experience of grief through representative text makes death "real" and transcendence possible. The textorium, the roadside assemblage, the gravestone, the name of a lost son or daughter carved within the black wall of the Vietnam Veterans Memorial, forces a confrontation with an embodied representation of that which is absent. These representations are "life texts" (Knowles & Cole, 2001) crafted by the bereaved in a variety of scales, but in the case of memorial landscape architecture, often by intuitive designers who "have perceived something real, or true, or valuable about their own or others' life-worlds and who have exemplified their perceptions well in a creative medium which has permitted other individuals to experience them in their own ways" (Willis, 1991, p.178). For Cole and Knowles (2001) the artful representation of lived-experience emerges from an openness and sensitivity to complex transactions in the life-world and an intuitive ability to interpret these occurrences.

> In actions leading up to such representations we make analytical decisions that most strongly resonate with the information gathered. Because we are the 'instruments of understanding,' our interpretations and eventual representations will reveal some of the 'essential truths' of a person's life and some of the most impermeable elements of our own. (p.212)

In this the textorium is an unopened gift, concealed until released into the life-world of others. Recall Maya Lin's guttural desire to slash the earth and sink the Veterans Memorial below the ground plane. In this act she brought to presence the unrequited dead of the Vietnam conflict, allowing survivors to confront their grief in an embodied setting. Visitors to the wall report poignant experiences of reciprocity and reconciliation (see for example Richardson, 2001). Rowlands (1999) reports,

> There are many indications that the Vietnam memorial is an extremely successful site for the expression of grief. People go there to remember and feel too much. They touch and caress the names carved on the wall. They trace the names on to pieces of paper to take away. (p.139)

While the textorium did indeed cause me to "feel too much", the act of placing grief into the realm of research allowed for the formulation of a community of bereavement. This was perhaps a furtive communality, composed of designers, artists, writers, and poets who also heeded the compulsion to bring death and pain to speech. I never spoke to them, but rather allowed their narratives to intertwine within mine. This provided an experiential triangulation of the experiences of grief,

death, and landscape. It was as cathartic and liberating as it was painful to read about how others had struggled with the aftershocks of traumatic death. As the act of writing unraveled my experience of grief, bereavement research and life/death stories became another thread of the weft that complements the phenomenological warp within this inquiry. This textual safety net was crucial, for as difficult as life writing is, death writing requires one to "tunnel into darkness, to drive oneself into the heart of fear, pain, rage" (Gilbert, 2002, p.263). It is as if, as Harrison's (2003) research posits, the dead harbour an insatiable desire to remain within the life-world. They relinquish their hold on the living reluctantly, or perhaps we, the living, are loath to open ourselves to the pain that will set the dead free.

Relinquishing the dead and grief through the medium of representation--whether through the textorium or through built form--could be seen as aestheticizing or even consuming the dead (Yaeger, 2002). Richardson (2001), however, casts this relationship between the spaces of death and the living as one of reciprocity. Gifts are exchanged. The transaction that occurs in such discursive locations is potentially chiasmic. "Standing together, the mystery we know so well and understand so little, and dare not name, comes. In the space that resides between I who am and Thou who art we create the gift of hope for what awaits" (p.269). Facilitating a release from grief remains one of the dilemmas of bereavement remediation.

> Transcendence is still very much a mystery in the wake of trauma. We know it exists, we believe we recognize it when we see it, we may even experience it. But we are at a loss to quantify it and even more at a loss to foster it. (Landsman, 2002, p.29)

Within the textorium I have provided a phenomenological representation of my experience of making meaning of death. It remains to be seen if it is of utility to landscape architects and others wishing to understand and to express the relationship between grief, death, and landscape on an individual or collective scale.

6.5 Requiem

Turning and turning the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold.

(Yeats, 1979, p.1973)

This is what I do when I need to forget. I walk to my deck over the shores of Lake Winnipeg. I take a deep breath, tasting the lake in the air. Turning to the waters, I seek out the place on the horizon where lake and sky merge as one. Day is ending and the dark cobalt of early evening advances on the last magenta glow of sunset. I allow myself to be drawn into the gloaming. Here on the twilight horizon, my mind, body and spirit blur. I depart my corporeal being. I awake-into-the-nearness of landscape. Flesh dissolves. I am primal--borderless. My cortex becomes a frontier filled with vaporous clouds, and centuries of setting suns, and stars that swirl through my neural transmitters--a glittering Milky Way suspending all human thought. Then just when I think I am lost to sky, earth fills body, fossilizing flesh and muscle and bone and drawing me in and down below the shining waters of this great western sea. I merge as one with the Devonian snails and Ordovian fishes and corrals that sleep deep in crystalline limestone beneath my feet. I rest here, empty and fathomless, like death. Then crevices crack consciousness and water seeps in forcing circulation, awakening stony arteries--heart-bound. Water of life defibrillates the core and once again the shard shifts shocking me into awareness, shoving me into life. For I am mortal and only the dead may dwell here.

Figure 6.5. The center cannot hold. Whytewold, Manitoba.

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